

# THE ART-UNION.

PAINTING  
SCULPTURE  
ENGRAVING  
ARCHITECTURE  
&c. &c. &c.



EXHIBITIONS  
FOREIGN ART  
PUBLICATIONS  
PROGRESS OF ART  
&c. &c. &c.

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## ENCOURAGEMENT OF ART.

Painting and Sculpture were to all other civilized nations their grace and their ornament, before they were anything better to Britain than its shame and its reproach. Their light, indeed, appeared early in our isle, and glimmered in our palaces and churches, and seemed desirous to burst into day; but a succession of wars, of a foreign, a civil, and a religious kind, interposed between the nation and its true glory, and prevented it from establishing fully that noble and unfading empire of the mind, of which Painting and Sculpture form so graceful and so glorious a portion. This, with all her faults, was not the fault of the Church, for she was early aware that Art could make an excellent hand-maid, and help her to reveal her doctrines and record her miracles—embellish the plain, throw a halo on the dark—and, in adding to her magnificence, extend and establish her power. Neither was it the fault of our princes, for if they loved wars abroad they did not relish wars at home; they desired peace, at least, in their cities and palaces, and half barbarous as our Edward's and Henry's are now held, they were friendly to Art, and sought for men both at home and abroad to adorn their palaces and chapels with pictures of a scriptural, and historical, and also a poetic kind. Neither was it the fault of the people; from them then, as now, the light of the little Art we had was withheld—their voice was despised; they were looked upon by the aristocratic chivalry of the land, as we look upon the people of the woods of New Holland or America, marks to shoot at—Yahoos to hunt down—stumps to be cleared from a new allotment of land. The people were born in darkness, and in darkness they were obliged to dwell; all that they knew of Poetry was from the rude Robin Hood ballads of their mendicant minstrels, and all that they were allowed to see of Art resided in those city Ogres of Guildhall, Gog and Magog, or in the too tranquil and corpse-like sculptures on our church, walls, and floors, recording the name and rough shaping the forms of some valiant knight or popular abbot. The fault seems to rest mainly with our nobles, whose eyes were like those of the eagle in matters of carnage, but dull or blind to refinement or elegant emotions of soul: they were so rude and unpolished as to regard all that Greece called beautiful as effeminate; learning they neglected, or wished it reduced, like Jack Cade, to the score and the tally; all that they knew of scripture was the vulgar shout of "Saul has slain his thousands, and David his tens of thousands!" and they believed

that true glory consisted in trying the merits of a new sword or battle-axe on one another's skulls.

With a nobility such as this, fine Art could do little, and in this corpse-like condition both Painting and Sculpture remained till the craft or the wisdom of Henry VII. removed the people from beneath the great aristocratic upstart, and commerce and maritime adventure awakened their energies, and called a new spirit as well as a new class into life and action. It is now a known and a settled matter of history, that as early, if not earlier, than the days of the Florentine Cimabue, the art of Sculpture, still visible in our mouldering cathedrals and abbeys, rivalled that of Italy in original sentiment, if not in delicacy of execution; and our records, drawn into light lately from their dark and dusty abodes, tell us that our Painters, early in the days of the third Henry, not only conceived and executed pictures for the King's chambers and chapels, but painted them in oil colours, an invention claimed a century later by Italy. As neither British Art nor British Literature had historians till lately, what are now, on research, found to be settled facts, were, for a long time, regarded as fond conjectures, and the genius of the isle was defrauded of the honour of having ever attempted to create works of historical grace and scriptural beauty for herself. From this stupor or trance, into which neglect or scorn had for centuries thrown the Fine Arts of this isle, they were awakened by the impulse which the strong right hand of that new intelligence, called the Art of Printing, bestowed upon all it touched: it opened History, and Scripture, as well as the eyes of men; pictures and statues were imported for models; painters and sculptors, allured by gold or fame, followed; England urged her sons to put their hands to a new and elegant task; and, for excellence is of slow growth, though pictures and statues, better in conception than in the science, and true harmony of fine art were the result, enough was done to show that we wanted but time to put a graceful impression on our gold, for the precious metal was abundant. If evidence is asked for this, we refer the inquirer to the whole of Henry VII.'s chapel in Westminster Abbey, and to the few historical or devotional pictures, which the wrath of the Reformers, excited against religion wherever it presumed to take a form upon it, spared rather from weariness than want of desire to destroy.

The beautiful structure of Art, which the Romish religion raised, the Reformed religion set about to destroy. This arose from no aversion to Painting and Sculpture, as matters lofty

and beautiful: the wrath which destroyed was excited by feelings which we must applaud, while we declare they were utterly wrong and most deplorably barbarous. When the messengers of Christ's word first went abroad over the land to preach peace and good will, and charity and holiness to the nations, they found, and that for many centuries, that the great obstacle in the way of these salutary and God-like doctrines came from the ignorance of the world; from the barbarous languages of the hordes, inheritors through the sword of the vast empire of Rome; who thought in their turn that the unknown languages of Greece and Rome, in which they were addressed, were at least as uncouth and barbarous as their own. These Christian missionaries on this called in the aid of Art, as an interpreter; for Art speaks all tongues, and requires no translator, and there can be no doubt that both Painting and Sculpture contributed largely to the diffusion and the knowledge of the Gospel. A 'Saint John,' a 'Virgin and Child,' the 'Crucifixion on Calvary,' a few pictures, and a few beads, in the hands of ardent and anxious men, told the miracle of our Saviour's birth, the mystery of his atonement, and the accepted and pre-ordained sacrifice of his crucifixion. These, not to speak profanely, were the stock-in-trade of the early Christians; the weapons with which they conquered kingdoms to Christ, and the only weapons ever used which were not stained by sorrow and bloodshed. But this was not all: from these rude and unpolished specimens of Art sprang that threefold structure of Sculpture, Painting, and Architecture, which gave to Italy that power over the mind which it had formerly exercised over the body, and which all other nations have striven in vain to emulate or approach. With a sagacity, wise, we think, and philosophical, the Church of Rome overcame the old leanings of the people to their heathen deities, by appointing not only Christian festivals on the festive days of the heathen, but in elevating the charitable and the good to the distinction, if not to the permanent station, of saints, and placing them as it were on the pedestals lately occupied by the gods and goddesses of Greece and Rome. When an Italian peasant found, on the birthday of Bacchus or Venus, a saint take the field with pipe and tabor, and saw priests, who looked sour at the one, smile on the other, no wonder that he joined in the joy, and forgot Ceres and Bacchus and all their associations.

Thus Rome finds, with reflecting minds, both reason and apology for her saints, her images, and her pictures; but the Reformers saw in them only sin and shame and blind idolatry.

No doubt men of dull apprehension, on whose minds the light of imagination had neglected to dawn, if they did not take the wooden or the painted representation for the real presence, believed at least that a glimmer or halo of the saint or the divinity was there. That statues and pictures, of a high order of sentiment, were placed before the inert and the dull to stimulate devotion, by shaping out for them what they could not shape for themselves, seems reasonable, nay, charitable; but that the dullest boor that ever broke a clod believed for a moment that the lump of stone which he helped to quarry, and saw taking form under the fashioner's hand, was really a god from heaven, requires a flight beyond our powers of belief. As things which the church desired to be received as saints the Reformers treated them; the hammer was applied to the Sculpture, and fire to the Pictures; and if works of Art are to be held as an abomination, from abomination the land was accordingly cleared. For all this the Church of Rome was to be blamed as well as pitied; she forgot her wisdom and her policy when she refused to correct mere matters of discipline, or to rectify abuses which offended the sense of the age. By this uncharitable obstinacy and blind self-will the veil of her entire temple was rent; the unity of the Christian religion was destroyed; much that was sublime and lovely was expelled from the service of God. Every Reformer became his own pope, believing but in himself; and religion, in some lands, was shorn of all external glory, and men worshipped God in a house fitter for a stable than a church. This madness—for Christ proclaimed no such crusade against the marble divinities of heathen belief—carried to excess in England, went the whole length of its tether in Scotland, where the magnificent buildings of the old faith were not only "cleansed" from their paintings and carvings; but blindly pulled down, lest religion should presume to put her head under a graceful shelter again. This terrible change threw Painting and Sculpture into a swoon, out of which they cannot be said to have fairly recovered in any land; while here in particular this expulsion from the church took, to use a phrase which may be called national, fifty per cent. out of the loftiness and sublimity at which Art was reaching, and reduced it to that prosaic level above which it has only risen since by fits and starts.

The fine taste of our first Charles, was, like other tastes of that unfortunate monarch, at open war with that of the nation: he loved Sculpture, Painting, Architecture, Music, and Poetry: it would have been better for his happiness here had he loved strange women, and better for his neck had he sought them among the Puritans. This the Godly would have forgiven, and covered the fault with a text of Scripture, misunderstood in its spirit, but correct to the letter. His gallery of the great masters, as the proscribed Roman said of his estate, informed against him; he was found guilty of admiring profane pictures; of preferring the noble eloquence of the Apollo, and the heavenly loveliness of the Virgin and Child, to the fifteenth and sixteenth, the peradventures and the heretofores of Henderson and Marshall. Such seeking after the sublime and the inspiring was not to be endured in "the man Charles Stuart," who, besides, had married a Moabitish woman, and refused to entertain so poor an opinion of God, as to believe that he had expressly opened the jaws of an inexorable hell to swallow up the three-fourths of mankind. The small remnant of Art which the first Reformers had overlooked or spared, was now swept away by the Puritanic besom of destruction; and had not the pride for the selfishness of Cromwell interfered, when it was all but too late, the country would have been "cleansed"—a word

of the times—of all the uncleanness of art. This barbarous sentence was approved of by men not at all barbarous; but it struck at the root of all that is truly great or permanent in Art, for the scripture and historic pieces were in themselves essentially poetic or ideal; that is, the mind and the character were delineated as they are given in the page of history—the imagination of the reader was anticipated by the genius of the painter, and the image, mental and bodily, realized. This is the true historic style; not that which fills up the scene on the canvass with heads which are copies from life—not mental embodiments, the crust or shell of the matter. These are only portraiture, not representative art; the one gives the body, the other gives the mind.

It is something yet unexplained how the Puritans spared the portraits—the inimitable portraits—of Vandyke, which they might have called a raising of the creature too near the Creator—for such jingles were their nearest approach to wit, and their prayers and preachments are full of them. They were, however, spared, whatever was the cause; and formed a fine example on which Art might trim anew her ruffled plumes, and reconstruct her web of beauty, which had been roughly interrupted and deranged. But these magnificent pictures approached too near the ideal, and flew too high a flight for the painters of the coarse and sensual days of Charles II.: who obeyed, because their talent suited the ignorant mandate of Cromwell, and gave nature with all its warts and moles, rendering portraiture a sort of map of the face, where every thing is laid down in its proper situation, by scale and square, and nothing is elevated. It is true that some of the heads of Lely are not unlovely, and that the walls and ceilings of our palaces were made to exhibit heathen gods and groups of allegorical creatures, which the king and his courtiers consented to accept as historical, for so the painters called them. But these compositions—imaginative a thousand years ago—were, by these mechanical artists, re-produced from memory or from books, and had no right to be called works of genius; nor were they by men of sense and talent, who saw in them that artificial taste which Charles brought from France, and regarded them only as worthy of that contemptible pensioner to Louis.

There came next a change of another kind, which, for a time at least, affected the rise and progress of Art. This was the Revolution, which pushed our ancient line of princes from the throne, and bestowed their crown upon a race connected, indeed, by blood with the Plantagenets and the Stuarts, but whose manners and sympathies and language were alien to the isle. This singular speculation for a while succeeded well: but as the dislike of James II. and the idle fears of popery subsided, men began to think of the wrong they had wrought in a fit of very righteous anger; how they had split the nation into two fierce factions; had shackled her with continental connexions, to drag her into every foreign war that threatened the little principality with which she was allied; and that—the first fruits of our ridiculous fears—we were already burthened with a national debt and a standing army—chains which the nation had of its own accord put on, and which, if we may judge from what has lately happened, are regarded as more oppressive burthens than that of popery. But this was not all. Our foreign alliances brought swarms of adventurers from abroad, who intercepted favours which belonged properly to the British, and gave an over-sea tone to the Court which was exceedingly offensive to the old island spirit. Mere verse-makers were pensioned for poets—clerks of the works were put into the places of architects such as Wren—masons, instead of sculptors,

executed our national monuments—and during all the days of the first and second Georges, the true genius of England went unrewarded and unnoticed. Factions, discord, and party spite held rule, and the Whigs and Tories, as occasion offered—or as it happened—were the friends or the oppressors of British freedom. These two princes of the Hanover line had little taste for anything but war, and their wars were not the most successful.

During this period our Literature lost its intense original tone, and became cold, and polished, and artificial, and our Painting and Sculpture were contented with copying full-bottomed wigs, coats with French capes, waistcoats laced and lapelled, and breeches tied at the knees with ribbons in the form of a rose. These were worn by gentlemen, we believe, but we are not sure, for the dresses of men and women seemed sometimes about to change sexes. The attire of the ladies was equally strange. Their hair was stiffened up and frizzed and pomatumed and powdered, till it resembled a competition cauliflower, on the summit of which sat a little hat, which maintained its place by means of paste; their waists were pinched and corded in till their bodies resembled sand-glasses, while they spread out at the extremities, filling the air above with fragrance and feathers, and sweeping the ground below with trains, in which floated many a Flemish eel. These were subjects for caricature rather than for high art, and they found a satirist in the profession equal to their merits—this was Hogarth, who has recorded the follies, and iniquities, and absurd dresses of his day, in works not destined soon to die or be forgotten. He was a great painter of mind, and his pictures belong to the beau-ideal—the beau-ideal of vice, and folly, and knavery. He studied several styles, but he followed none. As a master of character he stands next to Shakspeare, and all but equals him in dramatic tact, spirit, and unity of purpose.

The sun of Art shone out brightly with the commencement of the reign of George III.—the first true British prince of his house who felt, and acted, and spoke like an Englishman. He had, however, curious tastes in art. He preferred the cold and formal West to the brilliant Reynolds; he thought the immortal landscapes of Richard Wilson, teeming with expression and steeped in the cloud and sunshine of classic poetry, rough and raw performances not fit for a prince's gallery; and in a latter day he pushed Lawrence into the Royal Academy, against the very rules which he had sanctioned and signed. But Art lifted its head high under his high patronage, and all but reached the true historic. The king, influenced by the quaker-like and blameless character of West, employed him to fill the royal chapel at Windsor with pictures from Scripture; and as Benjamin had the address to "speak of drums, and swords, and guns," like one who felt the splendour of military deeds, and who knew more of English history than usually falls to the lot of painters, he was employed to put the great actions of Edward III. and the Black Prince into the light and shade of historic painting. Nor was this all. The royal influence opened the doors of the churches, and altar-pieces—no longer, since his majesty willed it—accounted idolatrous—were admitted into various chapels; but religious pictures were still excluded from the bodies of cathedrals as matters impertinent or unnecessary. An attempt was made to embellish St. Paul's; and to win more effectually the permission of the Church, Sir Joshua Reynolds, Barry, Fuseli, Northcote, and others, offered to work the interior over with devotional paintings at their own proper cost and charges. It was, as is well known, the wish of the great architect to add the wonders of



painting to the marvels which he had wrought in architecture; and none knew better the double charm which the happy mixture of these sister Arts work on the mind of the beholder. Paintings were part of the conception of the structure. But opposition arose in an unlooked-for quarter: a dean or a bishop, we forget which, was suddenly taken ill of a religious scruple, and refused to accept of Art as an auxiliary in exciting the people of London to godliness, so the painters had again to dip their brushes in profane colours, and turn to the lucrative pursuit of portraiture, with the exception of the discontented and intractable Barry, and the captious and whimsical Fuseli; the latter of whom, his brethren sarcastically said, was to execute that part of the work which reflected the hues and shapes of the bottomless pit, as his colours and his outlines were neither of earth nor heaven!

Early in this prince's reign the Royal Academy was established. This was mainly the work of the leading artists of the land, who saw the propriety of union, and the usefulness of examples of the best kind, and of teachers of the fixed and permanent principles of the profession. The king aided largely in this. The monarch of this empire was not then put on short allowance; his income arose from the rent of lands inherited from the Plantagenets, the Tudors, the Bruces, and the Stuarts, all rich and opulent races; and he had also palaces and crown-buildings at command, all of which he enjoyed as the heir of his predecessors, and the legal and rightful king of the land. He had, in consequence much in his power. To gather high examples of Painting, and Sculpture, and Architecture—to establish a Keeper, a Treasurer, and a Librarian, with Professors whose business it was to deliver lectures annually on the principles and practice of the three united, and sister Arts, required money—and his majesty gave a thousand pounds a year out of his privy purse for that purpose—bestowed apartments in Somerset-house upon them—sanctioned the appointment of Reynolds for president—and giving them a push with his royal hand into existence, bade them prosper and flourish before he said farewell. With Sir Joshua at their head, and Johnson and Goldsmith to lend the lustre of their names to their proceedings, the Schools of study, both of the Life and the Antique, were soon filled with students—an annual exhibition of the works of the Academicians themselves, and of volunteer artists, was established at the same time, with the profits of which, and the royal allowance, the expenses of the establishment were paid, and a student—a promising one—sent every third year to complete his education under the influence of the great masters of Italy. In the tenth year, we believe, of the Academy, it was intimated to his majesty that the establishment was prosperous, and required no longer any aid from his purse. The grant, and this was at the instance of the Artists themselves, was accordingly withdrawn; and from that day to this the institution has had nothing from either prince or people, save apartments such as are bestowed without a murmur on those old wives' institutions, the Royal and Antiquarian Societies, who make harangues which no one listens to, and publish transactions which no one can read.

We have mentioned the desire expressed by the Artists to exhibit their mastery of hand in embellishing, with compositions from Scripture and the history of the church, the dome of St. Paul's cathedral, a Gallery of easel Pictures was now suggested from the works of Shakespeare, and to this high task the Painters of the Academy offered themselves with readiness. Many fine pictures were produced, but the aristocracy of money and of blood were as cold as the aristocracy of the church: the splendid colours of

Reynolds, the wild creations of Fuseli, and the more mechanical compositions of Northcote and others, were displayed in vain; and the true lovers of poetic art began to perceive that the British world had little sympathy with matters which were honourable only and not profitable. This want of true taste, or of true patriotism in the nation, and to which the want of the higher and more ideal class of pictures and statues in the British school is to be referred, has been by the fantastic Winklemann imputed to the perpetual cloud, which rising from our raw, moist ilse, hangs between us and the sun, and hinders fruits and intellects alike to ripen. The fine fancy, and lofty thought displayed in our Literature, is answer sufficient for such a charge as this; but that Art has not flown so sublime a flight as our poetry is a truth, whoever says it: we have no Miltons, or Shaksperes, or Spencers in either Painting or Sculpture; while in Architecture we have produced little or nothing, save here and there a small church, and here and there a portico, which we dare venture to praise, since the days of the magnificent St. Paul's.

This coldness on the part of those to whom Art, naturally here as in other lands, looks for encouragement and patronage—in addition to the customary rule of the British Government to let all from whom true splendour or true greatness come, either in Literature or Art, work their own work with their own hands, and enjoy their own fame as their sole reward—lowered the hopes of Artists, which the exertion of the Royal Academy had raised, and pushed them back on humble portraiture, or landscape copied servilely from nature, and on subjects of a domestic or personal kind, where though national character is often present, high ideal art is seldom seen. Something like to this was the condition of Art in the middle of the reign of George III., and it is something of the same now; respectable, varied, clever, with natural truth of sentiment, glowing and vigorous colour, reflecting life and manners, but never rising higher in art than Crabbe in poetry, who claps his wings like the ostrich and runs swiftly, but can neither fly nor soar. Religion, as we have said, declines to accept Art as an interpreter since the Book of God was opened; History reposes in the arms of philosophy, and asks no help from those who can only call visible and corporeal forms to her pages, while those who love Poesie reckon her poetic enough, and desire to see the real landscape of the muse, rather than the fanciful embodiments of her scenes, which being mostly of the mind, are too quick-silvery to be successfully caught. Yet in defiance of these letts and hindrances, Art is as high here as in any other land; but this arises from the spirit of its professors, rather than from the generous patronage which it ought to receive from the opulent and the titled, and without which it can never rise to that sublime height which it reached in Greece and in Italy—the regions of the poetic and the ideal.

The empire of Britain is one of the most powerful, one of the most famous, and by far the wealthiest under the sun: yet it is more parsimonious, nay, niggardly to its men of genius than any other kingdom, however humble, between east and west, which the sun of Art and Literature consents to shine on. To her, tens of thousands and hundreds of thousands when faction moves her, and party feeling exerts its influence, are as nothing, and she only hesitates whether she shall pay the pensions which she showers on all merit but her own, in sovereigns or in guineas. She squanders her gold on princes who offer their subjects throats to be cut by any sword which is drawn against her; and she bribes the nations to fight their own quarrels, from the pure pleasure she receives in reading gazettes extraordinary; she will squander her vast revenues, and extend her boundless

patronage over all the earth, but she will not lend a helping hand, nor give a penny to those whose genius redeems her from the charge of being semi-barbarous; from having a taste which reaches no higher than tare and tret, and a seven per cent. sort of imagination, which even in its happiest mood is but commercial. The government of the country should throw its protecting mantle over the Art and the Literature of the land, as all the governments of other nations have done, and which we will in our next article on the subject, dilate upon.

#### VARNISHERS AND VARNISHING.

[We do not imagine our readers will complain that we continue this subject; although, as yet, it remains pretty nearly as we found it, we have little doubt of the discussion leading to some useful practical results. Indeed, it has already done so in having occasioned a writer of great ability to canvass the subject in "Blackwood's Edinburgh Magazine." The writer has replied to, and striven to refute, some of our arguments; but he has done so in a generous spirit, which shows that his only object is to benefit the Arts, and to assist in removing difficulties which greatly retard their advance. We may have some defensive observations to offer on the matter ere long; but cannot now neglect the opportunity of expressing the pride and gratification we have felt at the complimentary terms in which this contributor to "Blackwood," speaks of our publication. It is a large recompense for labour to find it appreciated.]

#### TO THE EDITOR OF THE 'ART-UNION.'

SIR.—A love of sound art, and a desire that fine pictures may be painted, so as to be more permanent, compel me to notice a communication from T. B. in the ART-UNION for the 15th of April last; because I consider that all who offer themselves to guide, or inform, should be so much master of what they treat, as to advance nothing but what will stand a scrutiny, founded either on fact and experience, or on sound theory; or at least, if unable to add to our previous stock of knowledge, should abstain, indeed, from contributing to render our uncertainty greater than before; and I think most of your readers would consider the article referred to, far the greater part, adding more to the uncertainty and obscurity of the mind artistical, than to its information.

The reason why Wilson regretted the discovery of a new brown is totally inapplicable to the present search after a more useful and durable vehicle. Wilson was convinced by practice and experience, that the painting a good picture, did not depend so much upon the colours used, as the method of using them; and that the browns then in use were sufficient for every purpose, therefore any addition to the number would only tend to complicate the means, which I doubt not he felt to be an evil, knowing, that to paint well, the mind should be unfettered, and as little occupied as possible by the use of materials. Now, we are certain, as well as Wilson, that sundry reds, blues, yellows, browns, &c., are permanent, under common influences; but we are quite at an uncertainty about the best method of using them in painting, some recommending one, some another mode; and in fact all certain only in this, that every method is in some respect objectionable, and liable to suffer by a premature decay; either by darkening, cracking, losing its adhesive character, or from becoming foul; and yet forsooth we are to be content, not to trouble ourselves! "For (as T. B. observes) we surely have had time to come to some conclusion as to the propriety of using this or that vehicle," although he goes on to say, "that we have not arrived at any certain and desirable results is clear, from the variety of modes practised by our artists." To say nothing of the want of wisdom and logic, in bidding us stay where we are, because we have gotten no further at present; I must assert that it is for uncertainty, enquiries, experiments, vehicles, and what not, to war, and strive until we come to some satisfactory results in all these endeavours: until we are as certain of the eligibility and duration of the vehicle, as we are now chemically, and by experience, certain of the durability of pigments.

"Is not the body more than raiment?"

Just as much must I be at variance with that latter part of T. B.'s letter, where, since it seems a hopeless case to think of discovering a better mode of painting, we are led to content ourselves with endeavouring to improve our mode and matter of varnishing these confessedly changing, perishing pictures. But I would confessedly changing, perishing pictures. But I would not be at variance by a parity of reasoning with T. B., that because the picture is imperfect, it is of no use to improve the varnish. No! Improve the varnish as much as you please, but chiefly should your attention be to the picture: let that be made lasting, and varnishing will be of comparatively trifling importance. Why, some one may ask, suppose your painting vehicle is not so enduring, may not a preservative be invented that would render it so, by keeping it

from atmospheric influence? No, under such an invention was transparent, unchanging, and comparatively impervious in its constitution; but if we could obtain so perfect a varnish, might not the same application of talent and labour obtain as perfect a vehicle, if so, which is best? Present knowledge and experience do not, however, justify us in expecting such a discovery. I have said comparatively impervious, for every thing strictly speaking is in a relative state: all atoms are only as it were at different distances from each other. Upon mixing two bodies which previously have a fixed unalterable density of their own, the result will differ from the aggregate of them both. There are colours, as for instance, ultramarine, the metallic oxides, &c., which are unchanged by the action of light, air, and other common worldly influences. How much better, then, that our efforts should be directed to obtaining some vehicle, or to the invention of some mode of painting, that would not be disturbed any more than the colours themselves; as, however, we have not as yet attained to this system, let us hobble on as we best can with the means we have, always endeavouring to tread only upon what experience has proved to us to be the terra firma of art, and to avoid the rocks and quicksands which have been fatal to so many fine pictures; and if unable to bring us to the desired haven, he will yet do great and good service to the cause of our muse, who points out the errors and ignorances of our predecessors.

The practice of most modern painters is to paint the shadows and transparent parts principally with oil and mastic; and in accordance with what is said in part of T. B.'s letter, and by proof positive from other experience, mastic is confessedly tender, liable to crack, bloom, and become obscure, beside being subject to be fouled by dust &c. from its softness; mastic never becoming hard like copal and other gums. If, then, it is so ineligible for a varnish, how much more is the practice of using it in painting to be condemned; for all these bad qualities are imparted to the picture, which is thus produced under the certainty of being perishable and quickly deteriorated, and that quality, which is almost the only recommendation to it for a varnish renders it by just so much the most unfit for the body of the picture; that is its softness, which allows it to fall an easy sacrifice before the power of Messrs. Time and Picture-cleaner, from the delightful and facile vehicle which is afforded by mastic and oil. I fear, however, many a philippic will be required to shake artists from its blandishments, except in the minds of those who really paint for the future, and are at a point about its usefulness.

Experience also proves, the more uniformity of substance and texture is maintained throughout the picture, the less likely is it to undergo further change after having once become hard; and reason also dictates that the harder, the more enamel-like the paint is, the more firmly will each colour keep its seat, be more secure from the harms in light and air, and offer a greater resistance to mechanical aggression. This is simple enough, but it is of sound bottom, and the more we follow simple, proved fact the better. Why did Reynolds suffer so much in mac-gypping, and so forth? why, because, although a master of arts indeed in his power of pencil, he must be considered merely as a quack of a colourman. Experiment is the sure road to knowledge, but it should always be based upon some previously ascertained data, and some acquaintance with the laws of nature, without which it must generally prove futile and laborious trifling. Had Reynolds known what every artist knows now, he would not have mixed ornament with white lead, nor would he (for I doubt not he wished his pictures to be permanent), have used his vehicles so inconspicuously and profusely, beside many other things that have contributed to ruin his pictures.

If then, we are not to use mastic, what shall we substitute? I do not think that any one is acquainted with anything better than copal, which is certainly to be trusted if properly used. Merrimée must be allowed to give sound advice, when he enjoins its being mixed with the colours so as to enter into the whole body of the picture; and I think if artists use fast colours, aim at a solid impasto as much as possible through the whole work, with copal for the keystone (as we may call it), and paint upon a proper surface, that even oil paintings will stand the wear of many centuries. T.

SIR.—Every lover of the art has cause to deplore the unsettled state of the question respecting VEHICLES AND VARNISHES. The only principle, alas! which now prevails, is the principle of POWER; and those in whose power it is to exorcise this fatal enchanter, remain passive spectators of the confusion he occasions. This supineness, on the part of our most successful COLOURISTS cannot be accounted for, nor can it be sufficiently blamed; nor does the student in painting receive any aid from the Royal Academy. If their silence proceeds from a dislike to appear before the public as voluntary, and therefore, perhaps unpaid instructors of their younger brethren, let me exhort you, Mr. Editor, to press upon them the necessity of laying aside their unseasonable and unjustifiable reserve. But if they are animated by a true love of art, of their country, their fraternity, or of fame, call them forth from their dormitories, and bid them no longer leave us to the mercy of our own unaided contrivances. We naturally look forward to the time when we may reasonably hope to share in their advantages of public as well as of private patronage, which in this country

has been liberally extended to our seniors and our superiors in art. But if our natural guides desert us, and make no disclosure of their methods of colouring, the result of long experience, our case is hopeless, and the "ENGLISH SCHOOL" will become the derision of every other.

To an elegant and artistical writer in *Blackwood's Magazine*, we are indebted for much valuable information on this branch of the art—and, indeed, in every other. But he fights alone, or is only supported in the field by Burnet and Field. Yet we are still in the dark as to grounds and safe vehicles, and without security in the employment and use of these, the labours of the most refined genius will be in a few years valueless.

In this dilemma, we must look to the able Editor of the ART-UNION, and to his contributors: to one of whom, namely, T. B. we are most thankful. But while he attempts to put us on our guard against speculative doctrines on VEHICLES AND VARNISHES, and claims our attention by a declaration that he speaks with the authority of one who has been used to "preserve memoranda of dates, materials used, &c." he lays himself open to criticism by leaving the question he writes about exactly where he found it. He tells us of a water-varnish in use by the modern Flemish artists to preserve their picture-colours from the effects of the atmosphere, till they can safely receive the spirit varnish. But how can fresh paint become sufficiently hard to receive a spirit varnish unless the paint has first been hardened by that very atmospheric action which a varnish of any kind would exclude from it? For if we place a picture, having its paint still moist, in a dark room, it will dry with difficulty—nay, the process will be retarded in many cases for several weeks. The same thing will happen if light be admitted, but air excluded.

T. B. also recommends the practice mentioned by another contributor, namely, isinglass dissolved in alcohol, either as a temporary varnish, or as an intermediate coating between the picture-surface and the spirit-varnish. This practice must be injurious, I should conceive, seeing that the spirit in which the isinglass is dissolved will lay hold of and abraid the picture-paint, and thereby greatly increase its liability to crack. I will offer one proof: rub a sponge moistened with spirit of turpentine over the varnish of a very old picture; expose it to the action of the sun for a few minutes, and the varnish will be restored to great brightness: but in a few months time the whole picture will be frightfully cracked. Now, in this case, solar heat has done for us no more than time would have accomplished; yet it is evident that the inquiry has arisen from the spirit of turpentine which softened and disturbed the surface. Any other spirit would probably occasion the same effect.

If isinglass is used at all, it should be dissolved in hot water, and after the application of a second coat to the picture, the greasy appearance observable on the first, will disappear.

T. B. likewise tells us that mastic varnish will crack and that it will rot; referring us to dates and cases. But his account is far from satisfactory. Nor is he more successful when treating of mastic-varnish, the really good qualities whereof he seems to be unacquainted with. It cannot, however, be used over mastic or copal-varnish, nor indeed in any case wherein magylop (made with mastic varnish and drying oil) has been employed. I have used it for these eight years, and can safely assert that none of my pictures done with it have turned yellow or cracked, and that the surface has never been chilled in all this time. Possessing the advantages of elasticity and the absence of colouring matter in it, it is peculiarly suitable to the purposes of the painter; and though it makes magylop with common drying oil slowly, it nevertheless does make it.

With this exposition of our wants, I close my remarks, and submit myself, A STUDENT.

SIR.—It is desirable that correspondents should be tender of your space, particularly when the matter is more interesting to the parties engaged in its discussion, than to general readers. As this may be the case in the present instance, I will offer little than a slight commentary on the paper contributed by "G," inserted in the June number.

In the first two or three paragraphs there is little to which I could not assent; indeed, the reply of young Marlowe might serve my turn—"My meaning exactly, but infinitely better expressed." It gives me pleasure to have been so far corroborated by one who possesses such extensive knowledge of the subject on which he writes.

The "most uncompromising protest" shakes not my faith, whatever its amount, in copal varnish. "G." must have been unfortunate in his sample of it, and in its application. Many of your readers could inform him that purity, brilliancy, and depth, are not necessarily banished a picture in consequence of its introduction; and that much "less than a magician," can ensure a sufficiently equal distribution of it through the work, to avoid cracking. Might not his objections be urged against drying and strong vehicles in general? or even to his "much loved gumption? With respect to the test of copying a Hobbins or Ruysdael, using this class of vehicle, (I say not what quantity, or how diluted), it is probable that it might be accomplished with moderate success. The "alterations, retouchings,

scumbings, and glazings, which take place so frequently and in such diversity," according to his experience, would, I conceive, be more inimical to the peculiar qualities of such pictures, than the mere introduction of this varnish in the body of the work. Let me not be understood as repeating the assertion of M. Merimée, that such a varnish was used in the originals by these masters, or that it is the vehicle to be selected for the use in copying them.

The slight allusion to the opinions expressed by Field has led "G." to do him slight injustice, as he will perceive if the work should fall in his way. It is said to be "out of print" now—if I could discover "G." to be a neighbour; it would give me pleasure to hand it to him for perusal. The doubts he entertains of the propriety of using the preparation of isinglass or water-varnish previously to varnishing permanently, are what many might experience. His fears about the cracking are, I believe, almost groundless. The different degrees of expansibility will be so trivial, as to be ineffective: moisture can scarcely affect them, protected as they would be by the after varnish from its influence.

My experience of this treatment of the surfaces of pictures is only that of a few months; but I may be permitted to direct his attention to the letters of C. K. (of the January No.), who has used the isinglass preparation about nine years. I have heard, what perhaps might be of weight with "G." that a letter exists of W. son's to Sir G. Beaumont in which isinglass is recommended to be laid on the picture preparatory to varnishing. The two pictures by him (Wilson), alluded to as being cracked by the application of white of eggs, appear, by his own admission to have suffered most from an original error in the works themselves.

We may confidently look with interest for the appearance of the promised paper from "G." it will convey valuable information, although he would occasionally present himself rather than his subject to the reader; for who can read without observing that he is considerably imbued with the feeling that,

"—makes dear self on well-bred tongues prevail,  
And I the little hero of each tale." \*

As one of the illiterate, I could wish him to curb the disposition he so strongly evinces, to write "a leash of languages at once;" and will allow me to suggest if he should have occasion to give an opinion directly at variance with one previously expressed, that a little "suavity of handling," is quite admissible—perhaps to be expected—under such circumstances. T. B.

## FOREIGN ART.

### FRANCE.—THE EXHIBITION 1840.

We have hitherto been so much occupied by the imperative demands of our own artists, and the different exhibitions of the season, that our neighbours have not received from us the attention their labours so well deserve; but we promise them and our readers that this matter shall "be amended."

In the French Exposition of the present year, or, to use the term adopted by our neighbours, "Le Salon de 1840," much dissatisfaction was expressed at the dampness and ill-arranged light of the Hall of Sculpture; and one of the most influential "Feuilletonistes" of the day demands pathetically why, in "this enormous Louvre," no better place than a cellar, a place hardly fitted to be the prison of a guard-house, no better home than a miserable *rez-de-chamée* should be found for the wonders of that art, which, preceding Painting, is, after Architecture, the most ancient of all, the noble and sublime one of the Statuary. Some courage is demanded, our contemporary declares, to pass half-an-hour in these "catacombs of the Louvre," and of this there is daily proof, the public "passing hastily before the chilled and shivering statues is compelled to wrap itself carefully in its mantle before venturing on examination, and hurries to regain the gilded galleries of the upper palace, where Painting awaits him with her more appropriately accommodated and varicoloured treasures."

We, however, who are more inured perhaps to the rigour of the seasons than our continental brother, will not shrink from passing a few hours of a spring morning in these eloquent halls, for, albeit the lamentation just alluded to is not altogether without its causes, we yet see so much to hold us prisoner, that we rejoice in thinking

\* See remarks on the work of M. Merimée, "An Artist's intercourse with Nature," and a letter headed "Varnishes and Varnishing," in the No. for May.



how certainly the paintings above us will be equally open to our gaze to-morrow—here is assuredly quite enough for to-day.

This year, like the last, exhibits a much smaller number of statues than did the preceding ones, but, "en revanche," we have a superabundance of what may be called "*statuettes*"—it is not without reluctance that Sculpture has descended to this, but, since the demand for works of importance has become rare, since the temple, the forum, no longer afford an arena to the sons of art, they have addressed themselves to the saloons of fashion. Statuary has dwindled into the trifling ornament of a side-table, a flower-stand, a what not! But this fashion, for it is nothing more, is already passing: Taglioni, after standing on one foot during five years, has fatigued her admirers, if not herself, and the castanets of Fanny Elssler are quite worn out; let it be so, and our moan were soon made, were this absurdity consuming the time and small talents of the *mediocre* only, but, unhappily, some of the "better brothers" have permitted themselves to be allured by this cheaply won celebrity, this popularity in detail, and then it is that art is indeed a sufferer.

Pradier, for example, has lent himself to this passing whim; his 'Birth of Love.' To how delicious a group might not this charming idea, boldly and richly developed, have given existence! It is here half buried within the space of a few inches. Another work of Pradier's, exhibited this year, is a funeral vase; yes, the Pradier of the 'Bacchante,' of the 'Graces,' has consented to give his elbow to the vase; but how beautiful is this vase! how perfect its pure Greek form—how full of fire are the four living and breathing horses that adorn it! many reproach the artist indeed, because, having abandoned himself to his classic reminiscences in the vase, he has returned to a recollection of the purpose of his work in the handles, and, mingling styles, has given us the heads of angels with outstretched wings in place of the satyrs or goats' heads that would have better accorded with the vase itself; but this is not an error of *taste* or *judgment*, we may be sure: Pradier's reasons for this anomaly are doubtless very cogent ones.

Among the statues that best deserve notice is that of 'Philip of France,' by M. Duret, who, unable to raise his subject to a hero, has been content to make him a fine gentleman. It is well for this brother of Louis XIV., that he was Duke of Orleans in his lifetime, or very certainly he would have had no sculptor so distinguished to represent him; but if it be well for him, it is scarcely so for the interests of art, and we regret to see the author of so many fine works lose his time for a purpose that might be safely left to less distinguished powers; the statue itself is, nevertheless, admirably fine. The 'Andromeda' of Lescorné is also ably executed, but there is nothing new in his mode of treating the subject. We have next a 'Statue of St. Bernard,' by Desbœufs, but this is not the energetic preacher of the crusades: the 'St. Bernard' of Desbœufs wants inspiration, he is not equal to his subject; he is rather an advocate pleading a cause, a rhetorician supporting a thesis, than a missionary, exalted by and pouring forth the sublime truths of Christianity. The 'Saint Theresa' of M. Feuchère, on the contrary, is a beautiful and very truthful work; the face of this exquisite statue has at once the calm and the inspiration of religion; the clever artist has done well in not making an "Energemène" of his saint; he knows that convulsions prove nothing in the arts any more than elsewhere. M. Simonis, a young Belgian, exhibits an admirable statue in marble, 'Innocence'; a young girl, say of twelve, all undraped, but without the consciousness of her nudity; she is playing with

a serpent, which she twines round her neck as she might a string of pearls. The artist has got most happily over a very grave difficulty, namely, the strait which separates simplicity from ignorance; this is not Silliness, it is really 'Innocence,' and is in every way an exquisite thing; the arms in particular are beautiful, the hands are fully worthy of them, and the feet, now bent under the form, are such as we do not always find in the sculptured beauty—feet, namely, that are clearly designed to be frankly pressed on the soil.

The celebrated Florentine, Bartolini, is also an exhibitor this year; his work is a miniature, so to speak, of a monument to be erected in Florence by Count Anatoli Demidoff, to the memory of his father: more than one Aristarchus of Paris, mistaking this monument for a tomb, have exclaimed loudly against the presence of a goddess, the patroness of festivals, she of the dance, to wit—very angry they are, also very moral, and the quieter way was to let them talk on; but now that they *have* talked, and that enough morality has been made, these gentlemen will be comforted by learning that this is no tomb; the Count Nicolas Demidoff lies in his Siberian domain, under a mountain of bronze, and in the midst of a people by whom his memory is revered.

M. Mène's 'Horse attacked by a Wolf' is a good work: the horse bears off his enemy, but it is very obvious the latter must triumph, his prey cannot go much farther. M. Toussaint has an 'Immaculate Conception'—a girl holding a lily in her hand. This statue is not without beauty, but we do not think it well named. The 'Niobe' of Gourdé is a beautiful and classical work, and does honour to the artist, who is a pupil of Pradier. The 'Orestes' of Simart is worthy of Euripides; can we say more? In a bas-relief, described by Winckelmann, the artist has represented Orestes, after a furious access of his disease, as fallen to the earth, crushed, overborne, annihilated; his head, lifeless and drooping, is sustained by the faithful Pylades: and from this bas-relief it is that M. Simart has taken the first idea of his composition. Here, however, Orestes is alone; he has come to prostrate himself at the altar of the goddess: she has repulsed him, and the wretched supplicant remains on the steps of her altar, exanimate with grief. His moral and physical force are equally exhausted; it is evident that the Furies have bent their looks on that brow. With a rare felicity the young artist has seized the moment when the miserable victim, utterly extenuated, is plunged into a dreaminess that is not sleep nor death, but still less is it life or wakefulness; his head is thrown on one arm in eloquent abandonment, the body lies extended as it fell, the chest seems rendering its last sigh of pain: every muscle has been studied with a care that renders this work a beautiful theme of anatomy; everything about the whole is true, simple, and touching; it is, as we before remarked, the description of the noble dramatist beautifully and faithfully rendered in marble; it is Orestes, but the Orestes of Euripides himself, and no other!

It should seem that our neighbours are afflicted, like ourselves, with the mania for being chiselled in marble—just as it has pleased heaven to make us, beautiful as Antinous, or fashioned like the Witch of Endor; sublime as a Muse, or brutalized as drivelling idioty—we must all be *perpetuated*; Heaven help the mark! and our neighbours, it seems, are not a whit behind ourselves in this "excellent disposition;" but if, like ourselves, they exhaust their eyes and their patience over a catalogue of the nameless, and what is worse, the *meritless* many, at least they have as an equipoise some heads that *deserve* the laurel they wear. Among these is the bust of the 'Bishop of Hermopolis,'

by Gayrard; that of 'M. Laromiguière,' by Elshoet; that of 'Adanson,' by Ramus; and that of our distinguished countryman, 'Sir John Herschel,' by Sue.

With regard to execution, there is not, perhaps, a better bust in the Exhibition than that of 'M. Robinet,' but hear on this subject the witty compatriot of the artist. "This bust represents a man of 35, with a joyous face and lively animated eye, one of those well-awake creatures of clay who rejoice above all things in being alive, and of this "breathing world,"—if you don't know this valuable specimen of the class Mammalia, so much the worse for you, I pity you, for he is the cleverest, and above all, the *quickest* mender of damaged humanity of his day—not a malady but flies at his approach! with a certain powder that he carries about with him, he gives chase, and successfully, to every ill that flesh is heir to, and a few beside. How now! your back is broken, your head is racked, your limbs are crazed! "Body-o'-me," swallow me this hundred-millionth particle of a grain of powder, and you'll quickly tell me better news! This is the man who is on the point of discovering Molière's *drinkable gold*! A child falls from the towers of Notre Dame: you put one drop of this elixir on his tongue (don't use twc, 'twere a needless extravagance,) and behold, he jumps up and runs to play at leap-frog! You needn't be faithless enough to deny this, the facts are before you, the leaping innocent tosses up all his limbs in confirmation; and, accordingly, the patients, all well now, of Doctor Dorasko, have raised this monument of marble in commemoration of his victories." But since we have got into the humour for laughing, let us return from the busts to a curious little whimsy of Debay's—this he calls the 'Repose of the World,' the repose of the world!—judge, if you please! a tiny "Love" is seated on the brink of a clear fountain, and having nothing better to do—for the world is to *repose* you know—the little wretch has set himself to do—what? nay, you will never guess, he is *spitting in the water* to make *cirquelets*, the water is already wrinkled, but his godship finds the sport to his taste, for a second drop, trembles on the lower lip of "le petit bon homme aîlé," and so much for the 'Repose of the World!—Is it Sterne who has said that "these devils of Frenchmen ever take the greatest words for expressing the smallest things?" but let them e'en follow their fantasies if that amuses them, heaven knows there is none too much "*fun*" in this work-a-day world, that we should grumble at what our lively neighbours present to us—no; we laugh *with* them, not *at* them, and the wiser men we!

#### ART IN THE PROVINCES.

MANCHESTER.—An Art-Union, apparently on a good and sound basis, is about to be established in Manchester. "The objects of the Association are to encourage artists to send choice and valuable pictures to the exhibition; to disseminate a love and taste for the art in every department; to enable all classes to become acquainted with, and likewise possessed of, works of art, which will greatly assist in forming a chaster and more correct taste in all ranks of life, but especially amongst the artisans and others employed in our various manufactures." The framers of it have followed the model of the "Old" in preference to that of the "New" Edinburgh Society; and resolve that the prizes shall be selected by a committee of twelve "gentlemen who are not artists"—a rule, by the way, in regard to which we shall have something to say hereafter. The committee have promised that which we fancy they will find it rather difficult to perform, having resolved to "annually publish a report, wherein they shall state the principles that guided them in the selection of the works of art they may have purchased, and enter into such other details as may appear to them proper." We confess we shall be curious to examine a criticism

upon works of art prepared by "twelve gentlemen who are not artists" all of one mind; for we assume the verdict of the jury must be unanimous, or that the dissentients will have leave to add to the published document their "reasons for dissenting." We venture to hint, that it will be well to reconsider this rule; it can produce little or no benefit, and will lead to murmurings without end, and obstacles interminable. We find that "an engraving will be made, from time to time, of such of the works of art exhibited and sold in the exhibitions, as the committee may consider advisable; by which means a very important branch of art will be encouraged, and the subscribers will all receive, almost, if not entirely, the value of their subscriptions." We confess, it would better please us to find all these valuable societies abandoning the plan of issuing engravings to the subscribers—throwing the sums they cost into the fund for purchasing pictures. The effect of the existing system must inevitably be to crush all smaller institutions in smaller towns; for if a guinea subscribed in London, Edinburgh, Dublin, and Manchester, secures a certainty of some return as well as the chance of a large prize, it is scarcely reasonable to expect the guineas to be contributed where no such bait is held out. It is unquestionable, that the establishment of such societies in many places must be more advantageous to Art than to limit them to half a dozen of the larger cities; the monopoly thus sought cannot, indeed, be otherwise than injurious. Moreover, the prints hitherto published have been with one or two exceptions very poor affairs—and contribute nothing to uphold the Arts or improve the taste of the nation. We hope at least the Manchester committee will have due regard to the quality of the engraving to be issued; and not conceive that the subscribers will complain if the prints be not quite so big as guinea prints usually are.

**BIRMINGHAM.**—The Birmingham Society of Arts have issued their Annual Report. It is gratifying and encouraging. We learn that the plan of admitting the humbler classes to the exhibitions, at a small charge, has been fully successful. "An unusually large number of persons visited the Exhibition Rooms, and manifested by their demeanour, as well a regard to the subjects exhibited, as a just appreciation of the motive that dictated the alteration; and it is not the least among the gratifying circumstances attendant on this exhibition, that notwithstanding the unprecedented number of visitors, not the slightest injury to any work of art was sustained." It is also pleasant to learn that the funds of the society are in a thriving state. "Besides providing on the same extended scale as formerly, for the collection of the works of the most eminent artists from distant parts of the kingdom, and securing also the full efficiency of the academical department, the committees have been enabled, through the liberal public support they have received, and a strict regard to sound economy in the regulation of their expenses, not only to discharge every obligation connected with the current business, but also to reduce the standing debt by more than £100."

**YORK MINSTER.**—This splendid specimen of the architectural and mathematical skill of the middle ages, which, as all our readers know, was seriously injured by fire a short time ago, remains at present unprotected from the seasons. A subscription has been commenced for its restoration, and a sum amounting to nearly £5000 has been obtained, mostly in large donations, from a few noble personages. Very much more, however, is required; and we therefore call earnestly on all lovers of art, and admirers of the works of our forefathers, to come forward and aid in its repair. The effects of the fire seem to be confined to the south-west tower, where the disaster originated, and the nave, the roof of which is quite destroyed. The side aisles are unhurt, and, strange to say, neither in the grand western window, which presents an unrivalled example of the tracery of the 14th century, nor in the clerestory windows, is the stained glass injured. Immediately after the occurrence of the fire, Mr. Cottingham offered his services as an architect to superintend the restoration gratuitously; a communication on the subject, however, had been already made to Sir Robert Smirke, and in his hands, therefore, the

matter will rest. Respecting the origin of the fire, it seems clear that great blame for carelessness attaches somewhere, the more to be wondered at when we remember how recently the Minster had been subject to a similar disaster. Surely some effective plan for the prevention of such accidents could be devised. Our cathedrals are not simply national property, they must be deemed the property of the world, for whom we merely hold them in trust, and no care can be too great to ensure their preservation. "Monuments of the past," said Mr. Etty, R.A., in a lecture on the subject of the Minster, recently delivered by him in York, "they are yet guides for the future, lights for the historian, the antiquary, the man of thought and research; silent monitors in the lesson they give, but it strikes deep into the heart, and in time, depend on it, produces its fruit. In these, ourselves and our ancestors have knelt for ages,—arks of the covenant are they to us; and what could compensate us for their loss? Why, truly, nothing on earth." We hope sincerely that means will be immediately adopted to protect the walls of the Minster from injury, and that the restoration will be at once commenced and carefully pursued.

**DUBLIN.**—During the past month the works of art selected at the Exhibition of the Royal Hibernian Academy, by the committee of the "Royal Irish Art-Union," were distributed to the fortunate thirty to whom the prizes fell. A report of the proceedings of the society was read by the honorary secretary, Stewart Blacker, Esq., to whose indefatigable exertions and extensive influence, must be mainly attributed the results of this first attempt to rescue Ireland from the reproach of utterly neglecting the Arts.

The report stated that the call made on the country by their prospectus had been most nobly responded to: that last year it would have been thought almost chimerical to make an effort for modern and native art; this year upwards of one thousand persons were banded together to support it. For several years preceding, actually nothing had been expended on the works of art contributed by the country, or in encouraging a good exhibition; this year upwards of £1200 has been subscribed for advancing these national objects.

In addition to this, very beneficial effects had resulted to the exhibition of the Royal Hibernian Academy, which, so far from being, as formerly, a risk whether it would pay its own expenses, had more than trebled the amount of its funds this year; and that the interest in the public mind was daily increasing, was evidenced by the fact, that there were more visitors admitted, and more money received, the last week it was open than the first. It was equally gratifying to state, that a good many private purchases were made, leaving very little doubt that private patronage would henceforward keep pace with the public exertions of the society.

In apportioning the funds, the committee said that they laboured under considerable difficulties, from not knowing, until the very last moment, the full amount of their resources, and hoped this would be obviated next year. They had, however, been enabled to lay out £140 on works of art. They had also agreed with Mr. Ryall, an engraver of the highest character in his department, to finish the engraving of 'The Blind Girl at the Holy Well,' on handsome dimensions, in the best manner, and in a definite time, for £420. The estimates for printing and paper had not as yet been made out, but they had reserved £250 to meet this and other contingencies; and whatever remained, after current expenses were defrayed, should form a surplus fund to be carried to the account of the following year. The report concluded by saying, that although much was done, much remained to do; and that although most brilliant had been their success, still brighter prospects were opening as they advanced. Let but the same zeal be manifested in the succeeding year, and there could be no doubt that Ireland would soon be placed, with regard to the fine arts, in the same position which she holds among the nations in everything else requiring intellectual or physical exertions—second to none.

We heartily rejoice at the success of an experiment, which at the time it was first contemplated, was considered utterly chimerical. The sum of

£1200 thus obtained, is far larger than the most sanguine ever anticipated; and it is reasonable to expect that next year it will be considerably greater. We venture, however, to express our regret, that the committee thought it desirable to expend no less than £670 out of the £1200 upon the engraving they have arranged to issue; leaving no more than £420 to be laid out on the purchase of pictures. Upon this subject we have offered some remarks elsewhere; we shall refer to it again hereafter.

#### REFLECTIONS ARISING OUT OF THE LATE "EXHIBITION."

In some respects, as to individual ability, we think we remember exhibitions of the Royal Academy that have given infinitely more satisfaction than that which has just closed; but the general feeling, both among artists and the public, seems to be that, taking it altogether, it was one of the best that has been seen for many years. The particular exceptions to which we refer will have struck every observing frequenter of the Academy, and the defaulters—so by their own free will, and with "malice prepense"—if they happen to have joined the company in the exhibitions-rooms, may doubtless have had their ears greeted by their lamentations and regrets which have pretty freely been expressed upon the subject. We are not ungrateful for what these worthies have effected, and thank them sincerely for the honour gained through them to the art of our country, but they are of the past rather than the present; they no longer choose to meet us in their strength; and we confess that, in common with many, we deeply lament it.

But in spite of these gentlemen who have relinquished their admitted power to look after a vague uncertainty of laurels; in spite of their submitting to have their lock of Samson shorn, the exhibition of the present year must be admitted to be one of very great interest, and the attempt to trace the causes through which it has gained this general commendation may not be without its use.

A change in taste has, for the last few years, gradually been coming over us. Whether the loss of Lawrence diverted the attention from portrait, or when his own personal influence had ceased, a comparison of his works with those of preceding schools opened people's eyes to what, with all his great merits, was false or meretricious in his style; or whether subjects of mere individual interest became fatiguing and monotonous, and the "nothing-but-portrait" cry had, at last, its effect in forcing artists to endeavour to produce matter of another sort, we cannot pretend to say; but it is undeniable that season after season, for some years, has shown a most remarkable increase in the interest taken in that branch of art called subject painting.

It has always been urged, that historical art has not been practised in this country, simply because there never has been any demand for it; and that the want of encouragement has led to its failure, or rather to its neglect by artists. If this argument is allowed all the force it is intended to have, it should follow, *pari ratione*, that where there is great encouragement, success will be the consequence. It may be worth while to inquire how far this is the case. The constant exclamation at each exhibition for many years within our remembrance has been, that "the number of portraits is overpowering;" and certainly there never was at any time such demand for portrait painting as during the last seventy or eighty years; so that want of encouragement in that branch of art cannot be complained of with any truth or justice. Has that demand and encouragement improved our school of portrait painting? In that period, be it remembered, have



lived Reynolds, Gainsborough, Romney, Opie, Hoppner, Owen, and Lawrence; and the latter, especially, had more employment on his hands than any conscientious painter ought to undertake. Has the English school of *portrait painting* gone on progressively improving from the first of these great names to the last? We should say it has *not*. As, then, the most liberal encouragement in any particular branch of art—meaning here extent of commissions and prices paid—does not, as has been shown, singly and alone, lead, as a *matter of course*, to excellence in that branch, it is not unreasonable to suppose it may and must depend also upon other circumstances. The chief of these is perhaps the existence of a *corresponding* feeling between the artist and the public; some bond of union, however slight, to link his efforts with their sympathy and understanding. It has very properly been said, that artists should endeavour rather to lead or direct the public taste than bow to any prevailing fashion. Art should doubtless be the teacher and illustrator of all that is good; but it not unfrequently happens, not in art only, that the good which might be done is not effected, because the conditions on which its attainment depends are not sufficiently taken into consideration. Now it seems to us, speaking, however, with great deference, that it may be of the greatest importance to artists and to art, to watch the direction of the public mind, and having ascertained its general bias, to endeavour to turn it to advantage, not by pandering to its bad tendencies, but by offering such subjects to it (treated, however, in an *elevating* manner) as are likely to find some correspondence, or to be in some degree in harmony with it; and thus by degrees lead it to contemplate and to appreciate what is excellent, when opposed to, or contrasted with, what is bad. It will not be wise to feel disappointment that *all* the good it is desired to effect cannot be attained at once. As great an error has been committed by many zealous and able advocates of high historical art, by supposing that excellence will follow immediately upon encouragement, or patronage being extended to it, as that, if attained, it could be appreciated as suddenly by the public; but, by accustoming the public to see *subject art*—if the term may be used—and exciting its interests and sympathies in the objects represented, a new or dormant feeling may be awakened, which it is fair to hope may ripen, by gradual advancement, into a desire to see productions of the most elevated character.

That a preference for subject pictures is springing up, and has, indeed, rapidly increased, no one who has watched the progress of art will for a moment deny; and the effect of attracting the public attention, already predisposed to the influence, has reacted most beneficially upon the artists themselves; for that which was at first done as a mere experiment, (it may even be said attempted wildly and almost hopelessly) may now, if well done, be pursued for its certain advantages. Where the public now takes an interest it will eventually extend its patronage. Indeed, the fact of its doing so already is proved by the sales at all exhibitions during the last two or three years. Two other circumstances may be adverted to in connection with the subject, which go to support the views here taken. First, the diminution in the average numbers of mere portraits (including animals) in a given number of oil paintings for exhibition at the Royal Academy in each of the last ten years: and secondly, in the class of artists who have been elected into the academy for the last five or six years, to fill up vacancies in the lists of academicians or associates.

With these facts, and this hope of encouragement opening before them, it is hardly necessary to show how incumbent it is upon our artists to qualify themselves to take advantage of it, and

to supply such works as shall improve the public taste, and the disposition that begins to display itself in favour of such productions. An acquaintance with the finest productions of ancient art, and the immortal works of the great Greek and Latin poets, will be the best foundation for a pure and classical feeling, both for form and the manner of treating a subject. With these safeguards there will be no danger of the painter or the sculptor running into the mean and miserable, or of his mistaking the vulgar for the natural; of believing, or pretending to believe, that all that nature offers is fit for the pencil or the chisel.

One of the points that requires the most consideration, is the *choice of subject*. Much more depends upon this than artists are sometimes disposed to admit. It will not be relevant here to discuss the question whether or not it is to be deplored, but we think it will be allowed that but little interest is now excited by subjects taken from fabulous, heroic, or even accredited history of very ancient times. The day is gone by when the sympathies could be awakened for personages only known to scholars, through Greek and Roman writers, or to the only commonly educated of the multitude through the compilations of Natalis Comes, or Dr. Lemprière. Fine drawing, skilful arrangement, rich colouring, appropriate character and expression, will always please, and will draw commendation from critics; but the great secret of success is to be found in another direction. Sympathy must be gained—sensibility must be excited—and the observer be made to identify himself with the subject, which can hardly be expected, when he is called upon to weep with Hecuba, or to rage with Achilles.

Let us remember that Michel Angelo, Raffaele, and Titian did not usually choose such subjects, but, working *with* their age, selected those, chiefly from Holy Writ, which, according with the feeling of the time, appealed to general sympathies. Their works are still the admired of all who have hearts to feel; while those artists of a more modern school, who have ransacked the Greek and Roman historians and poets, have shown, as well by their own weakness, as by the want of what is interesting in their subjects, how utterly impotent they are to excite any lasting impression, or to advance the cause they desire to support. They do no more for art than the affectation which prevailed in the thirteenth and fourteenth centuries of writing in Latin did for Literature. Even Petrarch and Boccaccio prided themselves on their imitation of a dead language, while their own was, for want of nurture and cultivation, in the lowest state. Happily, however, they lived to regenerate it. No one reads their Latin, *for* the Latin; while they are hailed almost as the founders of their own Italian literature. While, however, a sort of protest is thus entered against a habit of choosing subjects from the ancient mythology, and more remote history, simply because they do not appeal sufficiently to our sympathies—the grand object at which the painter and the poet should aim—we must at the same time clear ourselves from the suspicion of admiring or advocating the treatment of *common* every day scenes, exhibiting either the meannesses and vulgarities of low, or the equally objectionable littlenesses, speaking *artistically*, of more polite life. Subjects of affecting interest, of deep expression, of great beauty, and often conveying a fine moral, are to be found without degrading the pencil to common-place. The object of art is not to gratify the taste of tinkers and cobblers; but there are minds in various states of advancement, and by attracting the attention of that class which may be uneducated, and perhaps even coarse and vulgar, even they may be improved, and, by degrees, acquire a relish for that which is be-

yond the usual range of their observation and preference.

To say what subjects should be chosen by those who object not to work in this field, would be to assume more than is consistent with our present object, or indeed with propriety. Artists alone can choose, properly, for themselves; and then the heart and the hand work together. But, it may be observed, that, independently of the sacred writings, the modern poets and historians of all countries that boast a literature, are now read very generally, and they offer in abundance subjects that fulfil all the conditions which we have adverted to as essential to the success, in this day, of this class of art. The admirer of the grave, of the pathetic, or the gay —, the classical designer, or the playful and sparkling colourist—may all be provided from the abundant spring of more modern observation, incentive, and story; and infinitely more good to art will be effected by showing how those subjects with which so many are acquainted may be illustrated, than can ever be produced by the taste which some, well meaning, but ill judging, have attempted to force by only admitting into the circle of *legitimate* historical design, the but half understood subjects which are picked out of the writings of even the greatest geniuses of antiquity.

Some observations made in the course of these remarks might possibly lead to the belief that it is intended to underrate the value and importance of portrait-painting—such intention is unequivocally disclaimed. The outcry that has sometimes been raised that it is encouraged and *patronised* (a word, by the way, we strongly object to as applied to artists and men of *mind*), to gratify individual vanity and conceit, is both unfounded in fact, and foolish. Very few persons, comparatively, have their likenesses taken of themselves; or, if of themselves, *for* themselves. They are either preserved as records of affection, keepsakes of domestic love and kindly feeling, or to do honour to distinguished merit. Walpole used to say that good portraits were the only real historical pictures; and, in one sense, he said truly. Burke, in one of his letters to Barry, who had sneered at this branch of the art, says, "That portrait painting, which few affect to despise, is the best school that an artist can study in, provided he study it, as every man of genius will do, with a philosophic eye, not merely to copy the face before him, but to learn the character of it, with a view to employ, in more important works, what is good of it, and to reject what is not." When it is remembered whom (and *how*!) Titian, Raffaele, Giorgione, Rembrandt, Vandyke, and, let us add, our Reynolds, Gainsborough, and Lawrence, painted, no unworthy reflection will ever be cast on an art in which such glory has been achieved.

Without disparaging any, all that we aim at is to advance that class of art which we sincerely believe is capable of inducing a really sound and healthful revolution in taste and feeling; and it is also our sincere belief that the time is arrived when the artist will be met half-way in his desire to gain a standing for that branch of art which will effect so desirable an end. The lamentation that there is no feeling for historical design will then, by degrees, be changed into gratulation that the highest walks of art may be trod without subjecting the artist to poverty and neglect; and from these comparatively small beginnings, this country, already pre-eminent in art in all that belongs to colour and effect, may yet boast also a noble school of design.

The hints we have here thrown out we must leave to work their way; it is more than probable, that we shall hereafter again take up the matter—that part of it, more especially, which has reference to the artist's choice of subjects.

## CHIT CHAT.

**SIR DAVID WILKIE.**—This distinguished artist has just commenced his journey to the East, where, it is said, he intends to sojourn some months; viewing, in turn, the wonders of the "land of Egypt" and the country of the Jews. Sir David purposes to cross the continent of Europe; he will pass down the Danube, and thus, while extending his field of observation, avoid the monotonous routine of a voyage by sea. To the lovers of nature, as exhibited by true art, this expedition of the celebrated painter cannot fail to be a source of considerable interest, and no little speculation. So seldom do men of his period of life and confirmed celebrity venture on an excursion of such a nature, that the announcement of his intentions was received with general surprise. He will be the first English historical painter of great eminence who has extended his observations so far east. Once before, Sir David went a little out of the painter's beaten track by his peregrination in Spain: in this tour he will give a second example of prudent deviation from those *picture rounds* which annually produce, on the walls of our exhibition-rooms, such hosts of 'Rhenish Boatmen,' 'Italian Peasants,' and Greek costumes. From Sir David Wilkie's well-known industry, and from the quantity of professional *materiel* which we understand he takes with him, we may anticipate portfolios crowded with sketches and memoranda of the most interesting nature. Should he bring to bear upon the Eastern manners his early method of minute observation and careful working-out, a rich and instructive artistic treat will be the result of his enthusiasm and enterprise. How strangely, at first, will proceed the characteristics of Asia from the pencil of him whose admirable works have illustrated the homeliest and most domestic scenes of life in his native country! With what gusto will he contemplate the cunning bargaining in the bazars, the grotesque groupings of the caravan, the maronite monks, and the pilgrims of many nations at Jerusalem! The camel-driver, doubly embrowned by the sun of the desert, may receive justice from the pencil which portrayed the Chelsea Pensioner. If Sir David find few 'Blind Fiddlers,' he will mark the grave faces that surround the Eastern Storyteller; among Arabs there may not be much 'Distraint for Rent,' but there is all the vivid excitement of plundering a caravan; and the 'Village Politicians,' may furnish scarcely more interest than a sheikh dispensing justice at the door of his hut. Sir David is one of those great painters who truly make the human exterior a key to the workings of the human heart; and it is this power and habit of deep-seeing, of carefully analysing the varieties of character, that will give such value to his illustrations of the strongly individualized natives of the East. We must conclude with a sincere hope, that the eminent artist may make a safe and prosperous tour.

**THE NELSON MONUMENT.**—Since the publication of our last article on the proceedings in this matter, much attention has been fixed on the subject. A short debate took place in the House of Commons on the impolicy of commencing an undertaking of this sort without possessing the means of completing it; and, beyond that, the question has been seriously considered, whether, after all, it would not be better to abandon the proposed site in Trafalgar-square, and seek another elsewhere. A series of queries, as for example:—What effect, in your opinion, will a column, of which the pedestal, including the steps, is 43 feet high, and the height altogether 170, have upon the National Gallery? What effect, in your opinion, will the said column have, as an ornamental object, in combination with the surrounding build-

ings? How far do you consider that position a favourable position for the column itself?—have been referred to Messrs. Bury, Burton, Donaldson, Sydney Smirke, Sir Richard Westmacott, and some others. The majority of these gentlemen, it seems almost certain, will dislike on principle to report anything which would have the effect of interfering with a decision already arrived at, and putting a stop to works in which considerable progress has already been made, so that we can hardly expect any advantage will now result from such an inquiry. Had these questions been put to them before the committee had definitely selected the column, we feel convinced their answers would have been such as would have prevented the consummation of this most ill-advised proceeding. We may mention, that the brick base for the pedestal is now seven or eight feet above the ground.

**TURNER**, the distinguished Academician, is on a tour to Italy. The public will look with no small anxiety to the results of his journey; and may be permitted to hope that the creations of his dreams will in some degree be replaced by his transcripts of realities.

**EDWIN LANDSEER.**—We lament to learn that the accomplished artist is by no means restored to health; he still continues at Redleaf, the seat of his friend, William Wells, Esq. The illness of such a man is a public concern; and is subject for deep and earnest sorrow to every person in the kingdom. We sincerely hope that our next report will be of a far more cheering and happier character. The Queen and Prince Albert have been continual in their inquiries as to the state of health of the great painter.

**"THE SOCIETY FOR THE ENCOURAGEMENT OF BRITISH ART"** have purchased, as their principal prize, Mr. Dyce's picture of 'Titian and Irene,' exhibited at the Royal Academy. The choice is creditable to the society; the merits of this work are of the very highest order; the accomplished artist is one of the very few who having essayed the noblest objects of the art has gone far to achieve his honourable purpose. It was wisely done on the part of the society to manifest their estimation of an attempt not more worthy than successful; and to contribute somewhat towards the encouragement of historic painting. We take for granted that Mr. Dyce will be ere long admitted to all the honours his profession can confer. The society also supplies another proof of sound judgment; the picture to be engraved for the subscribers, is Mr. Boxall's 'Hope.' We trust the cost will be for the quality and not the quantity of the print; and that it will be placed in the hands of the most competent of our British engravers.

**INSTITUTE OF BRITISH ARCHITECTS.**—The session having closed, we congratulate the council on the variety of interesting papers which have been laid before the members at their various meetings. It is now, however, necessary, in order to maintain a reputation for usefulness, that the public should see some evidence of their existence, and we are, therefore, glad to learn that a second part of the "Transactions" of the Institute will be shortly sent to press: care must be taken to render it worthy of that already published, for which a second edition was deservedly called for. The chief point of interest at the closing meeting was the admittance of Mr. Morrison, of Dublin, Vice-president of the Institute of Irish Architects, lately established. Earl de Grey, who was in the chair, stated he looked upon the two Institutes as one, though separated by St. George's Channel, for they had one and the same object in view, and were pursuing the same road for its attainment. Mr. Morrison in reply said truly:—"I have ever felt that it has been owing to other unhappy causes, and not to want of ability amongst us, that in Ireland architectural science has been depressed, as it has

been undervalued. The dark cloud which, from whatever cause, has hung over the destinies of that country, has discouraged the efforts, as it has depressed the spirits of her children; but still, amidst her darkness, beautiful structures have sprung up from time to time, to testify that architectural taste and ability were there, which, under happier auspices, would shed a lustre on the land where they were protected, and record, with enduring monuments, the history of her reviving prosperity and social peace." Before quitting the British Institute for the present session, we would suggest that it is highly desirable something should be attempted in the next for the encouragement of design. We are afraid that a dislike to interfere with what may be deemed the province of the Royal Academy, has influence in this respect. If it be so, we scruple not to say it is a consideration quite uncalled for.

**THE TEMPLE CHURCH.**—This interesting edifice, one of the most beautiful specimens in England of the early pointed style of architecture, is now undergoing a purification of barbarous interpolations and repairs, which promises to be very complete. Whether it will extend to the modern tombs and tablets, which disfigure the walls, is uncertain; undoubtedly it ought to do so, but we are fearful it will not. Mr. Savage is the architect appointed, so that there is every reason to believe the issue will be a good one, so far as he is allowed to act. The elaborately-carved oak pulpit, executed by Grinlin Gibbons, as well as the organ-screen and other fittings which, although beautiful *per se*, were perfectly different in style from the church, have been sold, and will be replaced by others of more appropriate design.

**THE "SOCIETY FOR OBTAINING FREE ADMISSION TO PUBLIC MONUMENTS"** have published their annual report. By "the society" is to be understood Joseph Hume, Esq., M.P., chairman, George Fergus, Esq., hon. sec., and Mr. Mercer, collector; for we venture to assert that of the "presidents," "vice-presidents," and "committee," there are no others, save and except the "treasurer," as matter of course, who know anything about the proceedings, until the report is not only "signed" but "delivered." As with "the needy knife-grinder," so it is with the society.

"Story, Lord bless ye, I've nothing, Sir, to tell ye." We are informed, indeed, how many persons visited, during the past year, Hampton Court, the Tower, the National Gallery; and the East India House; and that in the Provinces hundreds of thousands of persons have, for a small fee, seen splendid exhibitions; but we cannot discover in the pamphlet, a single item of intelligence to support the assertion with which it sets out, that "during the past year the object of the society has steadily progressed."

To find fault is never a pleasant task; but it is our duty to ask why this "report of the committee" contains no reference whatever to the mode in which the funds have been expended. The subscribers have a right to demand some statement as to what has been done with the money they have subscribed; it is but reasonable and just to do so. We cannot even imagine any items of expenditure except postage and printing—the former cannot be of very great amount, and the latter is limited to this production of eight pages.

This, be it remembered, is a public society, existing upon funds, annually subscribed by the public; the names of no fewer than five noblemen and seven members of parliament are paraded on the title-page of the "Report." We believe it is the only society so circumstanced, that scrupulously withholds "a statement of account."

**"PROPOSED FREE EXHIBITION."**—A prospectus has been issued to artists, proposing to



them a plan for exhibiting their works to the public, free; it professes to emanate from "a numerously attended meeting of Artists," held lately at an hotel in Jermyn-street. Of all the visionary schemes it has ever been our lot to examine, this is the most visionary. A very small portion of it will suffice to exhibit its absurdity:—

"It is proposed, that the whole body of British artists should unite to procure a proper Exhibition Room, and to admit the public free to view their works; each man paying for his place on the wall or floor, and, to do away with the speculation on catalogues, writing the history of his picture together with his name on a card attached to the frame.

"The height of the walls of the gallery not to exceed fifteen feet, as beyond that, no picture ought to be hung; the roof to be arched, and as lofty and light as possible.

"Every man to pay so much per square foot—and to purchase perpendicular, from the floor to the roof, thus preventing a monopoly of the 'line.'"

The printed production proceeds to comment upon the immense advantages to be derived from so feasible a project; it may be well meant; we have no doubt that it is so; but a scheme at once so absurd and so impracticable has never, we think, been promulgated. It is needless to support this assertion by argument.

THE "CITY EXHIBITION" of Works of Art will be opened to the public in a few days; we shall, of course, notice it next month. We learn that it will be a considerable improvement upon that of last year; and may reasonably expect that it cannot well be otherwise. The experiment was fully successful; many sales were effected; and the number of visitors was very great.

FESTIVAL IN HONOUR OF RUBENS.—The city of Antwerp is, to-day—the 15th of August—busy doing honour to the memory of the great artist. Antwerp claims the honour of being his native city, although he was not born there; his birth-place was Cologne, to which his parents retired during temporary disturbances in the Netherlands. The Fêtes are to continue for ten days and nights; to be preceded by the erection, "on the pedestal of blue stone in St. Peter's Place, opposite the Schelt, Antwerp, with great pomp and splendour (*pro tempore*), till the bronze figure may be completed, of the Statue of Rubens; which model is executed by Geefs, who ranks as the first sculptor in Belgium. He sculptured the figure of Count de Merode, in the Place Martyr, Bruxelles. The bronze is intrusted to Mr. Bukens, a young man of very superior merit, and is to be cast at Liege. Both these gentlemen are natives of Antwerp." A programme of the proceedings has been circulated; we shall of course give all the details in our next.

THE SALE AT MARYLEBONE.—We have already expressed our feelings of surprise and indignation, that the splendid Transparency by Benjamin West, should have been sold by the vestry of Marylebone for ten pounds. It is due to the fame of that great man, to state some of the circumstances relative to this insult to his memory and to the arts of our country. West was requested to paint a Transparency to fit the great window of Marylebone Church, and suit the peculiar light. The composition of the picture is allowed to be magnificent, and the groups of angels of surpassing loveliness. The great artist was fully aware of the difficulty of concentrating the light, so as to give to this splendid work the full effect he knew it possessed, and therefore attended to its being placed, and then to the distribution of the light behind it. The effect was so transcendent, that on the second Sunday after the opening of the church, the picture was suddenly strongly illuminated by the sun, and attracted the attention of the whole congregation, and called forth spontaneous expressions of admiration. The same estimation of this noble work continued until the persons in authority, under the direction of consummate taste and judgment, destroyed the whole distribution of light,

and consequently ruined the whole effect of the transparency; converting the broad and grand effect into alternate spots of darkness just visible, and opaque masses, until with real good taste the people condemned it, not knowing that the vestry was in fault and not the picture. This noble work, being a transparency, and requiring the finest adjustment of light, being wholly destroyed as to its effect by the taste and wisdom of the vestry, was taken down and consigned to a lumber-room; and then, insultingly to the artist's memory, sold for ten pounds. Our remarks upon this scandalous sale, in a former number, gave rise to an impertinent letter from a low member of the vestry which sold it. We may suppose him to be a specimen of the coarse and ignorant persons by whom the "job" was perpetrated; and judging from his style of composition we can easily account for its disposal as a worthless piece of painted lumber.

THE ACADEMY'S ADDRESS TO GEORGE III.—The following address of the Royal Academy to their most gracious patron George III., on the occasion of the "Jubilee," in 1809, was accidentally discovered a few weeks ago, and purchased as waste-paper by Robert Cole, Esq., a solicitor, whose collection of artists' autographs is exceedingly rich and extensive:—

"May it please your Majesty,  
"At this auspicious moment, when the united voice of a whole people is raised in celebrating the commencement of the fiftieth year of a beloved Sovereign's reign,—

"The President and Council, and the rest of the Academicians and the Associates of your Royal Academy, feel doubly bound to join the general congratulations, and to offer their effusions of gratitude due to your Majesty, not only as their King, but as their Founder.

"Enjoying with the rest of their fellow-subjects the public and private advantages which, during so long a period, have diffused happiness over three kingdoms, they, as a body, date their existence from your Majesty's paternal care. You, Sir, have given them a station and the name which it will ever be their duty and their pride to render important by their own exertions, and to transmit pure and unblemished to their successors.

"That the supreme disposer of all good may, for a long series of years, preserve in you, Sir, the father of a loyal, happy, and grateful people, is the fervent prayer of—&c., &c.

The address is in the hand-writing of Mr. Richards, the late secretary. Of the Members and Associates who signed it the greater number are dead. The list is headed by the President, West, and contains the names of Copley, Louthenberg, Mary Lloyd, Zoffany, and Prince Hoare, the secretary for foreign correspondence.

THE FIRST EXHIBITION CATALOGUE of the Royal Academy contains no more than 136 works of art. It is preceded by this advertisement:—"As the present exhibition is a part of the institution of an academy, supported by royal munificence, the public may naturally expect the liberty of being admitted without any expense. The academicians therefore think it necessary to declare, that this was very much their desire, but that they have not been able to suggest any other means than that of received money for admittance, to prevent the room from being filled by improper persons, to the entire exclusion of those for whom the exhibition is apparently intended." The motto selected was 'Major rerum mihi nascitur ordo.' The subjects exhibited by Reynolds, R.A., the President, were 'a portrait of a lady and her son, whole lengths, in the character of Diana disarming Love,' 'a ditto of a lady in the character of Juno receiving the cestus from Venus,' 'Portraits of two ladies, half lengths, 'et in Arcadio ego,' and 'Hope nursing Love.'

THE COLLECTION of M. VON SCHAMP will be disposed of at Ghent, on and after the 14th of September. The character of this celebrated gallery is known throughout Europe; it contains some of the best specimens of the best masters. We shall hereafter publish some details in connexion with the subject.

## THE ART-UNION OF LONDON.

The Report of the Committee has been issued. It is, on the whole, highly satisfactory; the increase during the past year has been very great; and although it can scarcely be expected to advance at the same rate hereafter—so many societies of a similar character being now formed in the provinces—we have no doubt of its continuing prosperity. The following extract from the report will suffice to explain its progress and show its present condition:—

"In the first year of its formation there were 333 subscribers; in the second, 368; and in the third, 1058. At the present time, the number is 1959, showing an increase of 901 members since the date of the last report. Of this number, 20 subscribe five guineas each; 1, four guineas; 11, three guineas each; 74, two guineas each; and 1853, one guinea each: making the total amount of subscriptions for the year 1840, including a sum of four guineas paid by new subscribers for copies of the engraving, £2249 2s."

The sum allotted for the purchase of pictures was £1400; the sum reserved for the engraving is £576 15s. 5d.; the remainder of the amount subscribed having been disbursed in "incidental expenses"—and we are bound to say they appear very moderate, the funds of the society having been evidently managed with prudence and economy. To the £1400 expended by the committee, £197 17s. was added by the prizeholders.

The pictures chosen by the prizeholders have been collected, and are, at present, exhibited at the gallery in Suffolk-street. We copy the list, with the prices paid for them:—

"200*l.* prize.—'The Tired Huntsman,' by C. Landseer, A.R.A., from the Royal Academy, 200*l.* paid; 100*l.* Scene from 'A Legend of Montrose,' by F. Stone, from the Royal Academy, 100*l.*; 60*l.* 'The Heucop,' by J. Inskipp, from the Royal Academy, 75*l.* 15*l.*; 75*l.* 'View on the banks of the Stour, near Canterbury,' by T. S. Cooper, from the Royal Academy, 100*l.*; 75*l.* 'View on the Medway,' by J. Stark, from the Royal Academy, 75*l.*; 60*l.* 'A Neapolitan Fruit Girl,' by J. Inskipp, from the British Institution, 60*l.*; 50*l.* 'Going to the Meadows,' by A. Montague, Society of British Artists, 50*l.*; 50*l.* 'Allington Castle, Kent,' by J. Stark, from the British Institution, 50*l.*; 50*l.* 'A Wayfarer,' by J. Inskipp, from the British Institution, 60*l.*; 50*l.* 'River Scene,' by J. Tennant, from the Society of British Artists, 75*l.* 15*l.*; 50*l.* 'The Llanberis side of Snowdon,' by S. Jackson, from the Society of Painters in Water Colours, 60*l.*; 30*l.* 'The Temple of Vesta, Tivoli,' by W. Havell, from the Royal Academy, 30*l.*; 30*l.* 'Water Mill,' by J. W. Allen, from the Society of British Artists, 30*l.*; 25*l.* 'Cattle,' by C. J. Josi, from the same, 35*l.*; 25*l.* 'Scene in Cumberland,' by S. J. Stamp, from the Royal Academy, 40*l.*; 25*l.* 'The first appearance of Jesus to his Apostles, after his Resurrection,' by E. B. Morris, British Institution, 50*l.* 5*l.*; 25*l.* 'German Reapers leaving Amsterdam—Evening,' by G. Chambers, from the Society of Painters in Water Colours, 26*l.* 5*l.*; 25*l.* 'Game Piece,' by G. Lance, from the British Institution, 30*l.*; 25*l.* 'At Broadstairs—Coast of Kent,' by A. Clint, from the Society of British Artists, 25*l.*; 25*l.* 'Bovines, on the Meuse,' by C. F. Tomkins, Society of British Artists, 25*l.*; 25*l.* 'A Hard Word,' by W. Hunt, Society of Painters in Water Colours, 31*l.* 10*l.*; 25*l.* 'Stormy Evening—Beating off a Lee Shore,' by J. Wilson, from the Royal Academy, 25*l.*; 25*l.* 'Scene at Reigate, Surrey,' by E. Hassell, from the Society of British Artists, 30*l.*; 15*l.* 'Denint, on the Meuse,' by C. F. Tomkins, from the same, 50*l.*; 15*l.* 'Taine and Tournan, on the Rhone,' by W. Callow, from the Society of Painters in Water Colours, 15*l.* 15*l.*; 15*l.* 'Scene near a Farm,' by R. Maxwell, from the Royal Academy, 15*l.* 15*l.*; 15*l.* 'Ventimiglia, Coast of Genoa,' by H. H. Horsley, from the Society of British Artists, 12*l.* 12*l.*; 15*l.* 'Stormy Evening,' by G. Barrett, from the Society of Painters in Water Colours, 18*l.* 18*l.*; 15*l.* 'Joseph interpreting the Dream of Pharaoh's Chief Butler,' by H. Le Jeune, from the Royal Academy, 15*l.*; 15*l.* 'Noon,' by J. W. Allen, from the Society of British Artists, 15*l.* 15*l.*; 15*l.* 'View on the Conway, North Wales,' by H. Gastineau, from the Society of Painters in Water Colours, 12*l.* 12*l.*; 15*l.* 'Coast Scene, Isle of Wight,' from the British Institution, 15*l.* 15*l.*; 10*l.* 'Grieldia,' by Miss P. Corbux, from the New Society of Painters in Water Colours, 10*l.*; 10*l.* 'A November Day in the North of England,' by S. Bendixen, from the British Institution, 15*l.* 15*l.*; 10*l.* 'The fisherman mending his Net,' by A. Penley, from the New Society of Painters in Water Colours, 12*l.*; 10*l.* 'Hardwick Park, Bolsover in the distance,' by D. Cox, from the Society of Painters in Water Colours, 10*l.* 10*l.*; 10*l.* 'Yorkshire Cows,' by G. H. Laporte, from the New Society of Painters in Water Colours, 10*l.* 10*l.*; 10*l.* 'Landscape with Cattle,' by J. Wilson, jun., from the Society of British Artists, 10*l.*; 10*l.* 'Godshill, Isle of Wight,' by J. W. Allen, from the same, 10*l.*; 10*l.* 'Prometheus bound by Force and Strength,' by W. E. Frost, from the Royal Academy, 42*l.*; 10*l.* 'An Interior,' by C. Steedman, from the

Society of British Artists, 15*l.* 15*s.*; 10*l.* 'Evening—A Composition,' by H. Cook, from the Royal Academy, 15*l.* 15*s.*'

On the whole, perhaps, the selection may be considered satisfactory; at least, it is certainly so to the prizeholders, by whom it was made. We confess, however, we have been somewhat surprised at the prices many of them have brought. The more highly the mind is recompensed, the better pleased we shall be; but we cannot avoid the apprehension that persons of pure tastes, without large incomes, may be deterred from the desire to obtain works of art when they perceive those which are confessedly not of the best class, attainable only by a considerable outlay. It would be unfair to point out the pictures to which we more especially refer—but, however unwillingly we do so, it is our duty to say that the sums paid for many of them are more than they are worth; and, beyond question, more than could have been obtained for them from private purchasers.

### CORRESPONDENCE.

TO THE EDITOR OF 'THE ART-UNION.'

#### THE BRITISH INSTITUTION.

SIR,—Your extensive information and connections may probably enable you to enlighten those who feel interested in the announcement of the directors of the British Institution; (vide the catalogue of works by the old masters now exhibiting).

Four small prizes (£50 each) are to be given for pictures that have not been previously exhibited to the public.

Now, it would be very desirable to know precisely what is intended—whether the competition for them will be amongst the students of their own gallery only, or thrown open to all comers: if the latter, not a few will be anxious to learn how great or small is the probability of the Royal Academicians entering the lists, and thus deprive the rising artists of all hope of success. There cannot be many of those gentlemen (having already borne off the highest honours and rewards) who will stoop to such low game; but, should any really have such intention, would it not be an act of courtesy, if not of justice, to declare themselves?

The directors of the institution (in my humble opinion), should have required the contending parties to give in their names by a certain day, to entitle them to compete for a prize.

If you can throw any light upon the above subject, you will much oblige,

Your Obedient Servant,

A STUDENT.

[We may, perhaps, be next month in a better condition to comment upon this letter. It is, indeed, absolutely necessary that the announcement of the design of the directors of the British Institution should receive further explanation; and we cannot doubt that it will do so in good time. The project is a gratifying proof that this most beneficial society is to be worked more effectually than it has of late been, for the advantage of art; and we do not presume too far, if we claim for ourselves the merit of having led to it. We have long known that the directors merely required a very slight stimulus to induce exertion; and we confidently anticipate the progress of various other essential improvements in the conduct of the institution. We copy from the catalogue the passage referred to by our correspondent. "The Directors take this opportunity of announcing their intention of giving four prizes of fifty guineas each, to pictures which have never been exhibited to the public before their admission to the British Institution; it being understood that no artist will be entitled to more than one prize."]

#### DECORATIVE ARTISTS.

SIR,—Having seen in your last number some remarks on Mr. Poynter's lecture on Arabesque Decoration, at a meeting of the Institute of Architects, I cannot but deprecate, with yourself, the present system of executing these specimens, "a few and far between," suggested occasionally by some of our travelled gentry, who possess rather more than ordinary taste. I feel confident that, on the completion of such commissions, the employer, be he noble or gentle, generally looks around him with feelings of pride, in the possession of a superior taste, conscious of being one of the few who endeavour to advance and encourage the fine arts: how grievously he is mistaken I think I can illustrate in the history of a young friend of mine. After studying in the Royal Academy, and gaining some honours, he was about to fall into the general routine of students, and become a painter of portraits; but in the course of conversation with a friend, "an ornamental designer of considerable talent," his enthusiasm was roused by his companion's glowing description of the decorations of

the Vatican, the Palace of Versailles, and the more modern paintings in the Bourse and Louvre. He conceived an idea that, if he could excel in an art so little practised in his own country, success was certain to follow: he might instance as examples De la Fosse, and, even of later date, Boilleu and Robert Jones, who were at least looked upon as artists, and well paid for their labour; he consequently abandoned his prospects as a portrait painter, and at considerable expense devoted some years to studying, under the first masters "in France and Italy," an art which, alas, he was not called on to practise. On his return to London, during the first two years, he received two commissions from friends he had made in Italy; one of whom disputed payment on the ground that *people in business* were paid in the current coin, *sovereigns, not guineas*; but would not object to the latter if allowed a discount of 10 per cent. for ready money: this was his second and last order. Some time afterwards a gentleman in *appearance*, "but who eventually proved to be one of a firm of house-painters," called, and wished a design to be made for a chamber, which he described as about to be decorated; the drawing being completed the party took it away, saying it was to be shown to a nobleman, who wished my friend to execute the work. Some weeks after the design was returned, as not being suitable; the room was, however, decorated from the *same drawing* by these *honest* tradesmen. After much mortification and waste of time my friend was compelled to work for the paper-hangers and decorators, as they term themselves, at the rate of about 1*s.* 3*d.* per hour, receiving his few shillings on the *Saturday night*, after waiting in the shop for some thirty bricklayers, house-painters, carpenters, and gliders to be paid before him. He did not, however, lose sight of his original purpose, but attended the Life Academy, and constantly designed for improvement. He exerted himself by lecturing at one of the conversazioni on the History of Decorative Painting, illustrated by his own copies from the 'Loggie,' the size of the originals, and various diagrams connected with the subject, but all to little purpose: he certainly was flatteringly mentioned in one of the journals, and occasionally emulated by these would-be decorators; but his spirits sank and his enthusiasm fled. He recalled to his mind the day he left Rome, shaking hands with those friends, "some of whom now grace the highest ranks of our Academy;" who had watched his cheerless toil in a lonely path, encouraging and congratulating him on the success he well merited, and which must await him on his return to his native land. He is now, Mr. Editor, a *country drawing-master*; certainly more independent, and probably more useful to his fellow-men; though, if the prophetic words of Ope be true, he had better have shunned the walls of the Academy, and everything connected with them, as he would the pestilence, and turned his talents to a more profitable calling. As the above are facts, I have penned them, not to bring my friend again before a public, from which he would now shrink, but to caution young artists of ability from following, through mistake, a similar career; and respectfully to intimate to those who would be real patrons of art, that, to further the advancement of our cause, they should employ artists to decorate their rooms, in preference to paper-hangers, with gaudy shop-fronts, who live on the intellects of others "less fortunate than themselves," and for which they barter, "as a Shylock," endeavouring to degrade, in order to lower the value the poor artist may put on his own work.

Yours, &c.—A PRESTONIAN.

#### STAINED GLASS.

SIR,—In the June No. of your valuable journal, notice is taken of a paper read by Mr. George Godwin, at the Royal Institute of Architects, "On the present state of Glass Painting in England and France," and regret is expressed that a great degree of apathy, now prevails on that subject, from which it might be inferred, that the progress and improvement in that art would be impeded. Having paid much attention for some years past to this subject, not as an artist, but with a view to an historical account of its decline and revival, allow me to dispel your regret or apprehensions, by stating, first, that the art has already arrived almost at perfection, and what remains to be effected, will be shortly accomplished by the very liberal patronage bestowed on such of its professors as have any pretension to be called "*Artistes sur la Verre*," by several of the most distinguished of our nobility, as well as ecclesiastical bodies of this kingdom. Amongst the former the Earl of Harrington, in heraldic glass; and the Earl of Shrewsbury, the Lord Stafford, and the Lady Gonsalvi, in scriptural or ecclesiastical glass, (elaborate specimens of which may be seen in the altar window, the guest room, and baptistery of Orscott College, near Birmingham, furnished I believe at the expense of the three last named persons,) stand pre-eminent. To these may be added his Grace of Norfolk, and several others of the Catholic aristocracy, who it is well known have given orders for ecclesiastical and heraldic glass, now in execution, to almost an incredible extent; in fact, Sir, so long as we have a Willempatronage, there is no danger of the art retrograding, much less being lost; and if Mr. Godwin, or any other gentleman labouring under the impression of apathy, will trouble himself to visit the studio of either of the artist's named, he will discover, from the specimens

to be met with, that whatever the ancients have accomplished in that way, either for splendour of colouring, or richness of design, is equalled, if not excelled by the artists in glass of the present day, who from their chemical knowledge in preparing their colours, and skill in vitrification, have secured the two grand points of glass painting, beauty and harmony of colour, to which may be added, complete durability and preservation against the affects of atmosphere or time.

We need no longer regret that the Peckitts, Jervin, and Pearsons, *et hoc omne genus* of artists have disappeared, their best efforts have been eclipsed, and the fallacious principles upon which their works were constructed, abundantly prove they knew nothing of the glass painting of olden time; and as to any other, the knowledge of it is not worth acquiring; the only specimen of their period worth recognising is the window after Sir Joshua's design, at New College, Oxford.

Mr. Godwin is quite correct in his observation, "that glass painting and oil painting cannot be assimilated;" the medium through which the two are viewed being totally different, the effect of the former is wholly produced by its transparency, the latter from the gradual diffusion of light upon its surface. Also that the later Italian masters' works (to which I would add the German), are usually the most proper to refer to for subjects for glass painting.

The importance of stained glass in an ecclesiastical building, and in the Gothic halls and Elizabethan mansions of our aristocracy, no one can dispute, neither one nor the other can be said to be properly furnished without it, it need only to be seen to be convinced of this truth. The ecclesiastical dome requires the exclusion of all extraneous light, and also of all extraneous association; what then can be more fit to effuse this twofold object, than the scriptural stories pane? What better harmonises with the best feelings of our nature and brings the soul to more exalted conceptions of religion and its offices, than the contemplation of scriptural subjects?

It would be generally useful to the artists, if a French "Essay on the Art of Painting on Glass," recently published by two gentlemen, at Rouen, were translated and published; it contains a mass of useful information, indeed, the whole process of glass painting and vitrification is minutely detailed in it.

Hole, "On the Ornaments of Churches considered," might be usefully reprinted; it had its origin at the time that the altar window of St. Margaret's, Westminster, was about to be put up.

If this letter should lead to any further discussion, the object is answered.

Of yours, STAFFORDSHIRE.

[We are perfectly well assured that we possess sufficient skill amongst us to equal, if not surpass, the works of the older glass painters: the aptly spoken of is as concerns the public, not the professors of the art. Let our correspondent inquire of any of the painters he has named, and he will speedily find there is little ground for the satisfaction he evinces. "One swallow does not make a summer."—Ed.]

#### PLAN FOR LIGHTING PAINTING ROOMS.

SIR,—No doubt you are aware of the great disadvantage and inconvenience of painting by artificial light, in comparison with daylight; by day, an equal breadth of light can be had on the picture and the object to be painted, which can be contracted, admitted, or varied at pleasure. The great disadvantages of gas, candle, &c., is want of light and an equal distribution of it. I think the following simple contrivance might be of use to artists, and also to academies:—

I dare say you are aware of the manner light is emitted by the magic lantern: on the same principle, if an optical instrument, of suitable power, was placed on one side of a gas-burner, suspended from the ceiling, it would cast an equal and brilliant light on any object to be painted; which could be varied in size and strength, according to the power of the glasses and the distance of the object from the light. The other side of the gas-burner might serve as a light to paint by. An artist not painting from any object, merely painting on his picture, might have the same light cast on his canvass, which would be much more equal and stronger than by any other means.

I am, Sir, Your most Obedient Servant,

W. J. B.

[We insert this letter—although we confess we cannot quite comprehend the proposed plan—in the hope that it may induce further inquiry concerning a subject of very great importance.]

#### THE ROYAL ACADEMY DINNER.

We must decline to insert the letter respecting the dinner given by the Royal Academy in honour of the Queen's birth-day. With the invitations issued to artists who are not members, we have no concern. We certainly cannot well account for some of the admissions and omissions; but it would be impertinent to question the right of any host to ask what guests he pleases to his party.



# THE GALLERY OF THE DUKE OF LUCCA.

It has been a frequent remark in reference to many of the collections of pictures which adorn the palaces of Italy, that while they contain a few gems of rare beauty and value, the great majority are of a paltry and worthless character—works of painters who flourished at a period when the art had sunk into its lowest depths, or copies of celebrated productions, the chief use of which is, that they recall to the memory the merit and worth of the originals, from whence they were taken.

It is thus with the gallery of his Royal Highness the Duke of Lucca, now exhibiting at the room of the Society of Painters in Water Colours, in Pall-Mall, East. Out of the ninety-four pictures, of which the Catalogue is composed, a dozen or fourteen are all that are of much consequence; so indifferent, indeed, were forty-seven out of the number, that it was very wisely determined to get rid of them at once by public auction. Messrs. Christie and Manson dispersed them on Saturday, July 25th; and to show of what little importance they were, the whole brought but £897 16s. Had Signor Galvani, the agent, or, as we rather suspect, the *speculator*, sold some twenty others, it would have left the gems more "alone in their glory." We proceed to notice those that are most worthy of attention.

No. 1. 'La Madonna dei Candellabri,' by Raffaele. This picture is well known by the engravings from it by Folo, Bettilini, and Blot: it is a circular composition; the faces seen in front; the Child is seated on a pillow, his left hand placed within the drapery of the Virgin's neck; two angels' heads are introduced on each side, bearing lighted candelabri. The picture was formerly in the Borghese Collection, from whence it passed into the hands of Lucien Buonaparte. Though Lanzi or Vasari do not enumerate it in their account of the productions of Raffaele, we do not for a moment doubt its authenticity; we have examined it minutely, and upon each visit are more convinced it is a production by the great master to whom it is attributed. The expression of the Virgin is in the most modest manner of the master; her hand resting on the stomach of the Child exquisitely drawn; the angels perfectly Raffaell-esque; the only feature that may give the least warrant for the doubt of its genuineness, is the mouth of the Infant, which has certainly not the sweetness of expression that we see in the *Bambinos* of Raffaele: there is a length of form and expression, that if the figure were alone we should at once suppose the work of Andrea del Sarto. We trust this fine picture will be secured for the country; the price named, nine thousand guineas, is certainly an extravagant one; but at a fair price it would be an acquisition, as would be also—

No. 2. Pietro Perugino, representing the 'Virgin, Jesus, and two Saints.' An excellent example of the master; and, as we have but few specimens of Perugino in England, it would be an important addition.

No. 3. 'Christ before Pilate,' Gerard Honthorst, called 'Delle Notti.' This picture has always been cited as the masterpiece of the painter; from the engravings of it we were led to the expectation of seeing a much finer production: it is extremely poor in character; the Roman chief has little elevation of person, and the Christ is feeble and undignified: the colour also, for which it has also been highly spoken of, has nothing of the rich *chiaroscuro* of Rembrandt. The Fleming caught little of the Italian spirit by his residence at Rome. It has been purchased by Mr. Buchanan, at we hear a very large price.

No. 4. Annibale Carracci, 'The Woman of Canaan.'

No. 5. Ludovico Carracci, 'Christ Healing the Blind.'

No. 6. Agostino Carracci, 'Christ Raising the Widow's Son.' These three admirable works are highly interesting, as most capital specimens of the talents of the great members of the Carracci family: they were painted for the Justiniani family, where they have remained till the last few years. The 'Annibale' is of the highest order; the 'Woman of Canaan,' drawn with a boldness and power of drawing equal to the females of Raffaele in the Cartoons. The 'Christ' is also an exquisite conception: the effect of the picture is somewhat injured by the introduction of a pug dog, who is seated in front, at the left corner, and gives a grotesque character to this otherwise perfect work.

The 'Agostino' is in his solemn dark tone, full of pathos—beautiful drawing and effect. The 'Ludovico' is also of the highest excellence. We are greatly delighted that these pictures have been purchased by Mr. Buchanan, for some English collector, at the cost, it is said, of £8000, though a large, yet by no means an extravagant sum. We did hope they would have been immediately secured for the National Gallery; for it is certain no other opportunity will arise of procuring equally fine specimens of the same size: they have evidently been painted by the artists' each desirous to excel the other in excellence. We still hope that the nation will not pass them by; for if we desire a National School of Art, it is such noble works that are landmarks to lead the young artist to the true road to fame. If we except the 'Three Marys,' at Castle Howard, and the 'St. Gregory,' at Lord Francis Egerton's, they are the finest Carraccis in England.

No. 7. Annibale Carracci, 'The Holy Virgin, Jesus, St. John, and two Saints.' This picture we cannot esteem a true work of the master; it is so inferior to the 'Woman of Canaan,' that the most uneducated eye would perceive its inferiority; it is, most probably, by a disciple of the school, who has been looking at Parmegiano, whose manner it much resembles.

Francesco Francia, 'The Virgin, Jesus, St. Ann, St. John, and four Saints.' A sweet and charming production of this early but most admirable master, mentioned by Vasari, as painted for the church of St. Fridiano, at Lucca, and having his name inscribed round the border of the throne upon which the Virgin is seated: it has much of the sweetness of Raffaele's early manner, though with less elevation of character. As an excellent example of early art it is to be coveted.

No. 9. By the same, is the 'Lunetta,' or circular top to the preceding picture, painted for the same church, and representing the Dead Saviour upon the Virgin's lap, attended by two angels: full of the most pious and elegant sentiment. A specimen of great value on account of the rarity of genuine specimens in England.

No. 10. Nicholas Poussin, 'The Massacre of the Innocents.' Formerly in the Borghese Collection, and afterwards of Lucien Buonaparte; a picture of great excellence—its striking representation of passionate grief, the admirable drawing of the figures, its pure classic feeling, entitle it to great consideration.

No. 11. Michael Angelo, 'The Crucifixion, with two Saints on each side.' A small copy of the time, with no pretension to be by M. Angelo, but probably by Marcello Venusti.

No. 14. Frederico Barocci, 'The Noli me Tangere,' formerly in the Buonvisi Gallery at Lucca, and well known by the beautiful engraving by Raffaele Morghen. It is sweetly composed; the figure of the Saviour of great elegance. In colour it has the artist's usual fault, a richness without harmony. With the exception of the charming 'Madonna del Gatto,' in the National Gallery, it is the most important picture by the master in England.

No. 15. Simone da Persano, 'The Repose in Egypt.' A remarkable picture, and one of the most admirable that we have seen by the artist; it has a somewhat Spanish air; the head of the ass appearing on the wall is wonderfully true to nature; it is a most desirable specimen.

No. 16. Guercino, 'The Woman of Samaria.' A repetition of the same subject as one sold this season in Sir Simon Clarke's sale, and there purchased by Lord Northwick: this is very questionable merit, and wanting the fine quality that Lord Northwick's has. The remainder, though including some of considerable interest, are of an inferior grade to those to which we would call our readers' attention. We would again express our hearty desire, if no other pictures were secured for the nation, at least the three fine Carraccis might be. To differ for hundreds, when in a few days they may be lost for ever, is false economy; for sure we are, the people generally approve the securing of those noble works, that, while they give pleasure to the general admirer of art, afford models also to the artist, by which the highest excellence may be attained.

## OBITUARY.

PIERRE-JOSEPH REDOUTÉ.

The attractive branch of art so long and so successfully cultivated by this well-known flower-painter, has suffered a loss in his person which will not be readily replaced: he died at Paris, on Wednesday, the 30th of June last, and was accompanied to the cemetery of Père La Chaise, by a large and grieving concourse of artists and men of letters.

Redouté was born at St. Hubert, in Belgium, July the 10th, 1759: his father was a painter of some talent, many of whose works are still to be seen in the more obscure churches of Belgium; his brother also exercised the same art in a lower sphere, and was long employed about the Palace of Klyéte-Bourbon.

The talent of Pierre-Joseph began to evince itself at the early age of six, and in his thirteenth year he left his family, which was very poor, and proceeded on foot, and with his pencil for his sole resource, through the different provinces of his country. It was at Villevorde that the boy-painter first set up his rest; and here, like his father, he painted pictures for the churches, and, like his brother, employed himself about the decorations of the theatre: thus occupied, he attained his sixteenth year, at which period, known as an artist, he again set forth in pilgrimage to the different shrines of art so plentifully scattered through the whole of Flanders. Having executed the portrait of General Bender, Governor of Luxembourg, that officer presented him to the Princess of Farnese, who gave him letters to several persons of distinction in Paris, with a strong recommendation that he should visit that capital: to this advice the young Redouté lent a willing ear; but, arrived in Paris, he had lost his letters, and was again compelled to depend for protection on his own resources alone.

Luckily for Redouté: the theatres were just then making a vast consumption of roses, lilies, mossy banks, flowery bowers, picturesque cabins for Colombine and Lubin, emerald meadows, silvery waterfalls, "et hoc genus omne." Pierre-Joseph loved flowers by an instinct; he scattered them on all hands with a brilliant profusion that delighted "tutti quanti," and filled his pockets with the needful pence; but, better than all, it was here that he found his true vocation, it was hence that he started on the career which he afterwards pursued with so much success.

In a short time his drawings of flowers were considered so perfect that they were cited as models; and some of them having appeared in the "Iconographie Botanique," then in course of publication, the attention of the learned in these matters was instantly awakened, and all asked the name of the new comer, whose exquisite pencil-productions so faithfully and beautifully reproduced the most lovely creations of nature; who was the artist that, studying his subjects with the minute severity of the anatomist, yet touched their soft beauties with the delicate hand of a lover.

From the days of Louis the Fourteenth, it was customary that the Painter in ordinary to the King should add 20 drawings of flowers to his Majesty's collection; and Gerard Van Spaendonck, Cabinet Painter to Louis the Sixteenth, confided this task to the young Redouté: he was afterwards appointed Flower Painter to Marie Antoinette, in whose service he would doubtless have attained to the favours of fortune, as well as to the triumphs of art; but we all know by how fearful a catastrophe the beautiful flowers lost their as beautiful mistress, and the painter his royal protector.

During the storms of the Revolution, the spring as usual gave forth her roses, and that as richly as though no royal blood had flowed to stain their beauty—nor did the Painter suffer them to "die and leave no traces." The rare plants of the garden of St. Seltz, those of Michaux and De Candolle's admirable works, and of Rousseau's "Botanique," were all designed by Redouté. The "Flora Atlantica" of Desfontaines, the "Flora Borealis Americana," the "History of North American Oaks," and the "Trees and Shrubs" of Duhamel, are also filled with his works; and when Josephine had fixed on the flowery domain of Malmaison for her residence, the appointment of Painter to the Empress was most appropriately bestowed on Redouté.

It was now that he commenced that magnificent work, of which Napoleon was so proud, that he presented copies from his own hand to the Sovereigns of Europe, as well as to such great artists and men of distinction as he most delighted to honour—we mean his "History of the Liliaceæ," a work in which the art of design, as applied to Natural History, is carried to its highest point of perfection. This splendid production, comprising no less than 156 paintings of the most exquisite finish and truth, was followed by two folio volumes of "The Plants of Malmaison," by the "Flora of Navarre," and by many other works of Botanic Iconography, all of great beauty and excellence. André Michaux's "History of North American Forest Trees," and De Candolle's "History of Mushrooms," were also illustrated by Redouté; but his highest triumph, perhaps, is the "Monographie des Roses," which could not certainly have been produced by any painter but himself. Nor did these labours prevent him from being a constant exhibitor in the Louvre, where David himself frequently paused in admiration before his works. He was the intimate friend of Girodet, Gerard, and the lamented Gros, the latter of whom congratulating him one day on the patience of his

models, was met by the most touching of complaints on the shortness of their lives:—"The sun fades them before my eyes, the wind turns, and the stern frost withers them," cried the lover of Flora, in tones of anguish. "Ah! could they live for ever, dear Gros! could they only live for ever!"

But, perhaps, the most heartfelt of his friendships was that with the great tragedian, Talma; and when the one, after shaking the spirit of thousands, came to seek the other among his dewy haunts, how delightful it was to mark the freshness, the warm feeling, the cordial trust, the naive abandonment, of their conversation! To hear them laugh, too! laugh like two children! and that at such very *nothings*! Ah, the radiant spirit of *true greatness*, the blessedness and beauty of *genius*, revelling in the riches of its own divine nature. Intellect—glorious intellect! never is it found in its *highest* manifestation but when heightened—*raised*—*perfected*, by the best and truest and deepest feeling. Our own Macready, for example: have you ever seen the *sun-light* of his face when some burst of *nothings*—(but not the nothings of the solemn owl, the man of *pretence*)—comes recommended by the laughing eyes and voice of some "better brother?"

But we are neglecting Redouté. This very year, even when fourscore winters had passed over his head, there appeared in the Louvre a noble effort of his genius; but a thought had pursued him for the last five years, and this was, the completion of a painting long since projected, and of which the figures had been designed by Gérard: this he looked upon as his monument; and being always poor, had requested that an order for it might be given him by the ministry, the price 12,000 francs only. This reasonable request, after being promised by M. Remusat, was refused, in a letter that the old man received with joy, believing it to contain the order he had so long desired. The effect of this disappointment was so great, that the daughter of Redouté at once expressed a fear lest it should be fatal—and in effect, on the following day, the venerable Painter, who had previously been in excellent health, expired, beyond all doubt, in consequence of the disappointment that had fallen upon his long cherished hopes.

The minister has thrown the blame of this affair on his want of memory—he had forgotten his promise! Forgotten his promise!

#### REVIEWS.

**THE PALACE OF ARCHITECTURE: A ROMANCE OF ART AND HISTORY.** By George Wightwick, Architect. Publisher: James Fraser, Regent-street.

The object of the author of this singularly beautiful book, according to his own statement, is to promote a just appreciation of architecture in the minds of all who are susceptible of the beautiful, the poetical, and the romantic; and while it opens another source of enjoyment to those who delight in the imaginative, to afford, in a more pleasing form than has been usual, the necessary degree of technical information. How then could we receive it other than with gratitude and words of praise, even were its execution faulty, its style defective, its illustrations trifling? For most certainly we may never hope to attain to anything like great architectural eminence until the public mind is rendered by education able to appreciate beauty and properly to discriminate. In the present instance, however, the intention is carried out in a very able manner—the illustrations, of which there are no fewer than two hundred and ten, are beautifully executed, and the whole getting-up of the book reflects the greatest credit on the author for taste and the publisher for liberality.

The history of architecture is the history of civilization. From the time that Cain "builds a city, and called the name of the city after the name of his son, Enoch," up to the present moment, it will be found linked with the progress of man, exhibiting tangibly the predominant ideas of successive periods, and showing how styles were gradually modified and developed to suit the growing intelligence and wants of society. This history, too, is no mere collection of disjointed efforts and isolated facts, but presents a continuous and connected series of events dependent on, and growing out of, one another: so dependent and so continuous, indeed, as to appear to be almost miraculous. Thus the architecture of Mexico and Egypt, of Greece, of Rome, of Byzantium, of Europe in the middle ages, and the architecture of the present day

(totally different as they may seem), are simply separate stages in one journey;—the character of the people and their religious observances, the climate, and the materials at hand, being the modifying causes. "Thus architecture," in the words of the author before us, "may either afford information where history is silent, or confirm the facts which history asserts. It promotes speculation, and facilitates belief. It teems with the oracular inscriptions of entombed empires. Within its ruined temples yet live the echoes awakened in ages long past. It symbolises the mighty impulses of emulative nations, imbued with sentiments of grandeur, durability, and beauty; commemorating by the majesty and character of their edifices, the political strength and moral elevation those nations may have attained." Every building then is full of thoughts—is eminently suggestive—apart from the beauty it may of itself possess. How desirable is the power fully to profit by them! how incalculably are the delights and advantages of travel increased by the ability which may be gained, thus to read as one runs, and find literally "sermons in stones and good in everything."

The plan of Mr. Wightwick's book is singular and fanciful. It purports to describe a spacious domain, wherein an individual resolved on effecting a "masonic glory," and whose mind had been enlarged by the genius of art, had formed an epitome of the architectural world: buildings representing those of ancient and Mahomedan India, China, Egypt, Greece, ancient and modern Italy, Turkey, Moorish Spain and Christian Europe—to all of which, both by the pen and the pencil, the reader is introduced. Some little confusion is caused in the mind of the reader by the entire absence of dates, which, either in the shape of notes or marginal references, ought unquestionably to have accompanied the text; and fault might be found with an occasional inflation of style, which is almost the *one step* beyond sublime; as, for example, in this description of the cupola of an ideal Protestant cathedral—"We adopt the cupola as the majestic type of heaven's amplitude; and we accurately imitate that of St. Paul's, because we cannot improve upon it. Its surrounding peristyle represents the circle of congregated worship. From the continuous range of openings which pierce its elevated cell, seem to radiate voices to every point in the sphere of creation, issuing as from the great central fountain of truth; expanding over all nations as the waters cover the sea, and saying 'Meet ye here! here, beneath this all-pacacious dome, assemble! and, in the name of that sign which crowns its summit, kneel in comprehensive unity!'"

The section which treats of Greek architecture is exceedingly valuable, conveying a great quantity of elementary information in a most agreeable manner. Of Grecian ornament the writer remarks—"The imaginative and judicious Greek made service and decoration go hand in hand. With him, ornament was always expressive, signifying either a practical purpose or an appropriate feeling; rendering constructive necessities graceful as beautifying appendages; satisfying the eye by effecting a due balance or uniformity of exhibition; or generating a certain sentiment in harmony with the object and general character of the design." Of Grecian sculpture, as compared with Egyptian, he says, wittily, "The Egyptian figures express 'Shoulder arms!' the Grecian, 'Stand at ease!'"

Our limits will not permit us, however, to go into any further remarks. Suffice it to say, that it is a book calculated to remove many wrong impressions with respect to the study of architecture as a fine-art, and therefore certain of doing good, and we heartily wish, as well for the sake of the art as of the author, that it may have a large sale and extensive circulation.

**THE BOOK OF THE CARTOONS.** By the Rev. R. CATTERMOLLE, B.D. Publishers, Houlston and Hughes.

We are every way disposed to welcome a work tending, like the present, to divert attention from the ephemeral and tinsel productions with which (to the corruption rather than the improvement of public taste) we have of late years been inundated, and to direct its course into a purer and more healthful channel. We are tired, "usque ad nauseam," of annuals, books of beauty, "et id genus omne," and are pleased to glance our eyes over these engravings, dim shadows though they be, of some of the most perfect productions of earth's most perfect painter. Being, we presume, intended to serve merely as subjects of reference for the accompanying text—indeed the scale upon which they are executed would admit of little more—we do not mean to criticise harshly, but we imagine that, had the same care been taken in their execution that has been bestowed upon some of the "annual" plates, the result would have been more satisfactory. In the 'Death of Ananias,' for instance, (we are unable at present to refer to the original, but if our memory does not deceive us, we think the features of the chief apostle are fearfully exaggerated, if not altered. With the portrait of Raffaele, from which the prefixed plate was derived, we are unacquainted, but it strikes us, from all the portraits we have seen, that the eyes are preposterously too large, and the mouth as much too small—a fault in which many of our artists are apt to indulge—and we are sorry to see the practice sanctioned by the apparent authority of Raffaele. We apprehend that a good deal of humouring and coaxing would be requisite, were any one to attempt the task of introducing one of the former into the utmost dilatation which the latter could be induced to present. However, if the plates have failed completely to satisfy our fastidiousness, we are happy to bestow our commendation on the "Remarks," which are sensibly and judiciously written, and are prefaced by an introduction, in which is a short summary of the life of the great artist. We cannot dwell upon this to any extent, but so much has been written and said upon what is generally considered a blemish in the first of the series, 'The Miraculous Draught of Fishes,' namely, the diminutive size of the boats, that we cannot avoid noticing it a little more particularly. It is one of our especial favourites, in spite of this alleged defect, which we have never heard any one venture to defend, and to which we are not thoroughly reconciled, even by the plausible arguments here adduced. Not only is it not *truth*, it is not even *verisimilitude*; and we think it much better to let it pass as an acknowledged fault than to frame a halting apology, with which the genius of Raffaele can well afford to dispense. We have always considered that all objection on this head might have been avoided had the artist, who was apparently in this subject rather straitened for space, introduced only a part of one, or of each boat, in such a manner as to make it probable that there was a sufficient support for the figures they contain, although the additional weight of fish might have caused them to take in a little water. We must conclude by recommending the work to the notice of our readers, as well calculated to effect the purpose for which it was intended: "rather to assist the student of the Cartoons to admire and love the wonderful excellencies of these works, by leading him to contemplate them from the same point of view as they were seen from by their illustrious author, than, by adopting the contrary method, to point out minute imperfections and dwell on trifling inaccuracies; rather to implant the living principle of enjoyment and profitable delight, than to



confirm the sterile faculty of coldly judging." With these feelings, which ought to supply the motive for all criticism, we need not say we heartily concur.

**THE SEVEN AGES OF SHAKSPERE.** Publisher, John Van Voorst.

We have long looked forward to this publication; Mr. Martin, the editor, has been enabled to do that which no other editor has done or is likely to do—induce the more distinguished of our British Artists to make drawings on the wood. The painters who have illustrated the several points in the most famous of all the passages from Shakspeare, are Leslie, R.A., Mulready, R.A., Constable, R.A., Wilkie, R.A., Callcott, R.A., Collins, R.A., Chalon, R.A., Cooper, R.A., Landseer, R.A., and Hilton, R.A.; and they certainly appear to have laboured *con amore*; a more exquisitely beautiful set of prints have never been submitted to the public. We are thus enabled to contrast the productions in this class of Art, of our own great artists with those of France; and although they have less freedom and, perhaps, less spirit than our neighbours, the result is by no means unsatisfactory. We have at least sufficient to convince us, that if our more accomplished painters are called upon by the public to compete with those of the Continent, they will very soon not only equal but surpass them.

The designs are exquisitely forcible and true, and with one or two exceptions, worthy accompaniments to the pictures of the great poet: 'The Lean and Slipped Pantaloons,' from the pencil of Landseer; 'The Justice,' from that of Callcott; 'The Schoolboy,' after Collins; and, above all, 'The Last Scene,' as depicted by the grand master, Hilton, who drew it almost on his death bed in the vigour of his years, will be classed among the happiest and truest illustrations of Shakspeare the age and country have produced. The engravers, too, have wrought with a full consciousness that they were struggling for the supremacy of England; and the printer, Mr. Bentley, has with much ability performed his part of the important task. To Mr. Van Voorst we have been, already, largely indebted; he has issued many of the best works of the day; and we rejoice to think that his exertions have been estimated. This volume contains a gratifying announcement—that Mulready has been induced to illustrate the 'Vicar of Wakefield,' designing, and, himself, drawing on the wood. Upon the success of this experiment much will depend: if the public receive it as they ought to do, and, we believe, will do, the consequence will be greatly beneficial to a class of art, hitherto nearly confined to artists of very mediocre talents.

**HIS GRACE THE DUKE OF WELLINGTON.** Drawn by Sir T. LAWRENCE, P.R.A. Engraved by F. C. Lewis. Publishers, Hodgson and Graves.

Another portrait of THE DUKE! Copies of his form and features are now almost as manifold as his victories. This, although the last engraved, is one of the earliest painted. It represents his Grace in the full vigour of manhood—before Time had done that with his person it can never do with his fame. It is exactly the picture which the tens of thousands who admire and love the Great Captain would desire to possess—perfect as a likeness, yet with that refinement for which the works of the late President were so remarkable, the resemblance being invariably gratifying to self-love. This is, indeed, more than any other, the portrait for posterity; which all soldiers will covet; and that will be identified with the history of his mind. The drawing from which the print is taken, is that which Sir Thomas Lawrence carefully retained as his model, and formed the ground-work of the several portraits produced by his hand: it

is, therefore, peculiarly interesting. The engraving is a fac-simile, executed by Mr. F. C. Lewis, and may be received as an exquisite specimen of art.

**RUSTIC ARCHITECTURE,** showing the Picturesque and Pleasing Appearance of Rough Wood, Thatch, &c., when applied as the only Decorations of Rural Buildings. By T. J. RICAUTI, Architect. Publishers, Grattan & Gilbert. Parts 2, 3, 4.

We cannot too strongly recommend this cheap and useful publication to country gentlemen, who desire to increase the beauty while improving the condition of their estates. They have here a series of designs for lodges, gate-houses, gardeners' dwellings, gamekeepers' cottages, &c. &c., so clearly and simply described, that no architects better than those which every village can supply will be required to construct them. They are designed with good judgment and considerable taste; and with strict regard to moderation in expenditure—the estimate of each accompanying the several plans. Until of late years the fact had not been acknowledged that

"Taste, never idly working, saves expense;"

and it was considered that four brick walls, with holes in them for light, and a covering to keep out the rain, were all that could be afforded, not simply for our peasantry and labourers, but for ourselves. Loudon first taught effectively the influence which the labourer's residence has upon the labourer's mind and morals, and showed that it did not necessarily entail increased outlay to provide increased accommodation and some modicum of elegance. The designs in the work before us are all proofs in favour of this very important position, and therefore again we wish the author of them success in his undertaking.

**THE MONUMENTAL EFFIGIES OF GREAT BRITAIN.** Drawn and etched by THOMAS HOLLIS and GEORGE HOLLIS. Part I. Publishers, Nichols & Son.

This publication promises to be a rich and valuable addition to our antiquarian lore; the effigies have been copied from various cathedrals and churches of England; they have been skillfully drawn, and carefully etched; and to all artists who would study accuracy of costume, the work will be especially valuable. The plan is formed upon that of Mr. C. A. Stothard, with which it will correspond both in size and extent—each part to contain ten prints. We shall have occasion to refer to it hereafter, when it is more advanced; we lament the absence of letter-press descriptions, the addition of which would considerably enhance its interest.

**DRESSES AND DECORATIONS OF THE MIDDLE AGES, FROM THE SEVENTH TO THE SEVENTEENTH CENTURIES.** By HENRY SHAW, F.S.A. Imp. 8vo. Parts 1, 2, 3. Publisher, Pickering.

The works of Mr. Shaw have earned for him a justly-deserved reputation; his publications of 'Illuminated Ornaments' and 'Specimens of Ancient Furniture,' are unsurpassed for accuracy and beauty. His present production, though on a much less costly scale, is extremely interesting; to the antiquarian, the artist, the actor, the mechanic, it contributes valuable materials. To the illustrator of Shakspeare and of Ancient History, it supplies many portraits of distinguished individuals, which have either not been before engraved, or if done, have been done in a way very inferior to the faithful representations Mr. Shaw has given. The three parts contain twelve plates, richly coloured, and the descriptive letterpress is illustrated by sixteen wood engravings, printed in colours. The most interesting plates in the parts already pub-

lished, are—the 'Good Duke Philip of Burgundy,' 'the Brave Talbot, Earl of Shrewsbury, presenting a book to Henry VI. and Queen Margaret,' 'Queen Margaret again with the Ladies of her Court,' from the tapestry at Coventry, 'The very singular Vass of Thomas Pownder, merchant, of Ipswich,' admirable specimens of early civic habits. The costumes from the beautiful manuscript of the 'Romance of the Rose,' in the British Museum, are also highly curious. We trust Mr. Shaw will meet the encouragement he so well deserves; we are sure the gain will be to the public, for it will induce the artist to proceed in further illustrations of early manners and customs—a subject now of so much interest to all lovers of art.

**PERTSHIRE ILLUSTRATED.** By Sir W. J. HOOKER, K.H., &c., &c. Engraved by JOSEPH SWAN, from Paintings by various Artists. No. 1. Publisher, Joseph Swan, Glasgow.

The works of Mr. Swan are well known, and have been highly appreciated. Perthshire is, perhaps, the most beautiful, romantic, and interesting of the counties of Scotland; and we cannot doubt that out of such valuable materials a most desirable production will be produced. The first part necessarily gives us only city views; but the tourist will progress into the highlands, and work among the wonders of nature. The engravings are executed with much skill and care; when it is somewhat more advanced, we shall describe the publication at greater length.

#### TO CORRESPONDENTS.

The Editor of the ART-UNION, having been absent from London for the last two months, in consequence, chiefly, of ill health, begs to apologise to many correspondents for apparent inattention; and hopes this explanation will account for some inaccuracies that have occurred in Nos. XVII. and XVIII. of the publication.

We are much indebted to Mr. T. B., of Chester; but think it desirable not to enlarge upon the subject for the present.

A Student.—We do not learn that decided steps have yet been taken regarding Mr. Bewick's copies of the Prophets and Sybils of M. Angelo.

"Patria."—The writer must pardon us for not inserting his very sensible letter; we should consider it necessary to comment at some length upon the opinions he expresses, and cannot afford the requisite space.

We shall avail ourselves of the earliest occasion that may seem fit for adopting the suggestion of "A Friend from the commencement."

We have communicated the wish of a Provincial artist to our correspondent in Edinburgh.

The poem of Mrs. W. L. is very respectfully declined.

M. N. O.—Surely the opinion that is worth having must be worth asking.

We agree with "A Subscriber," in strongly objecting to an expenditure of £300 for one picture by the Art-Union of London; but believe the rumour to that effect to be without foundation.

A correspondent complains that no "sentinels" are placed at the entrance to the National Gallery, although they always stand at the doors of the Royal Academy and British Institution. It is a ceremony that might be dispensed with—"a custom more honoured in the breach than in the observance."

"Decorator."—We shall consider this subject ere long. To "T. B. M." we must say, without the slightest hesitation, "No."

The arrangement to which L. L. B. refers, will be made as early as it can be made.

"A young Artist" will find his answer elsewhere. We thank him much for his expressions of confidence.

It is impossible to answer the question put to us by "a country" teacher. All must depend upon the capabilities of the learner. It is not in art as it is in science—"a little learning" is never "a dangerous thing."

We shall of course make arrangements for sufficiently ample notices of the approaching exhibitions at Liverpool, Manchester, Birmingham, &c. &c.

We rejoice to report that Mr. Webster is rapidly recovering from the effects of his very serious accident.

"Query." The plan of the Irish Art-Union does not exclude English artists from competing. It is only necessary that their pictures should be exhibited in Dublin.

We shall write to M. B. in the course of a month.

## FINDEN'S ROYAL GALLERY OF BRITISH ART.

**PART VI.** of this GREAT NATIONAL WORK will be published in September, containing the following Subjects, engraved in the finest Line manner, from the ORIGINAL PICTURES.

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Each Part contains Three Portraits, painted expressly for the work. Price, Prints, 12s.; Folio Proofs, 15s.; Folio upon India Paper, 21s.  
 London: published by the Proprietors at No. 18 and 19, Southampton-place, Euston-square: sold also by F. G. Moon, 20, Threadneedle-street: Ackermann and Co., Strand; and may be had of all the respectable Book and Printsellers in the Kingdom.

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Prints, £1 1s. Proofs, £2 2s. Proofs before Letters, £3 3s.

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**MESSRS. GRITTEN and SON** invite Noblemen and Gentlemen collecting, to view at their Gallery their IMPORTANT COLLECTION of PICTURES, from fine Collections. Messrs. GRITTEN have lately purchased some of the principal Dutch Pictures from JOSEPH BROWN's Collection, including a Perfect Specimen by PHILIP WOUVERMANS, and an Interior by D. TENIERS, of the finest quality, &c. &c.

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Engraving in the finest style of Mezzotinto by JOHN BURNET, Esq., from the original Picture painted by himself.

This interesting historical subject is Engraving upon a scale worthy of its importance. The Etching is completed, and the Plate will be finished in the course of the present year. Price to Subscribers: Prints, £3 3s.; Proofs, £5 5s.; Before Letters, £8 8s.

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## CLOSING OF THE PRESENT EXHIBITION.

**BRITISH INSTITUTION, PALL-MALL.**—The Gallery, with a selection of Pictures by Ancient Masters of the Italian, Spanish, Flemish, Dutch, and English Schools, including one room of the Works of the late W. Hilton, Esq., R.A., Keeper of the Royal Academy, is open daily from Ten in the Morning until Six in the Evening, and will be closed on Saturday the 22nd inst. Admission, 1s. Catalogue, 1s.

WILLIAM BARNARD, Keeper.

## MADAME TUSSAUD'S

**SPLENDID ADDITION.**—Her Majesty the Queen, in her Magnificent Nuptial Dress of Honiton Point Lace, by Miss Bidney, Manufacturer of the whole of the Lace for her Majesty's Bridal Dress; and Prince Albert, in his Field Marshal's Uniform; with the Archbishop of Canterbury performing the MARRIAGE CEREMONY.

Exhibition, Bazaar, Baker-street, Portman-square. — Admittance, One Shilling.—Open from Eleven till Dusk, and from Seven till Ten.

**ROYAL MANCHESTER INSTITUTION ASSOCIATION FOR THE PROMOTION OF THE FINE ARTS.**—The Council have determined to FORM an ASSOCIATION in connexion with the ANNUAL EXHIBITION OF PICTURES, under the above title, on a plan similar to the one so successfully adopted at Edinburgh, by "The Association for the Promotion of the Fine Arts in Scotland," which has in six years, by a progressive increase, raised its annual subscription list from £728 to £6118, and purchased for the association works of art to the amount of £15,683.

The objects of the association are to encourage artists to send choice and valuable pictures to the exhibitions; to disseminate a love and taste for art in every department; to enable all classes to become acquainted with, and likewise possessed of, works of art, which will greatly assist in forming a chaster and more correct taste in all ranks of life, but especially amongst the artisans and others employed in our various manufactures.

An engraving will be made, from time to time, of such of the works of art exhibited and sold in the exhibitions, as the committee may consider advisable; by which means a very important branch of art will be encouraged, and the subscribers will all receive, almost, if not entirely, the value of their subscriptions.

The association will be under the management of a committee chosen by the members.

The Council hope that the association will receive support and encouragement from every patron of art; and they trust that all who may be willing to become subscribers will immediately forward their names, and likewise those of their friends whom they can induce to subscribe. Parties residing at a distance are requested to forward their subscriptions along with their names.

The Council are glad to observe, that Mr. Louis Magnus, of this town, one of the subscribers to the Edinburgh Association, won at the last distribution the first prize, viz. a magnificent picture, by — Allan, Esq, and the picture may now be seen at the shop of Mr. J. C. Grundy, in Exchange-street.

T. W. WINSTANLEY, Hon. Sec.

## RULES.

1st. Every subscriber of one guinea shall be a member for one year, and the subscriber of a larger sum will be entitled to the privilege mentioned in article 8th. Subscribers who do not intimate the contrary to the secretary previous to the 1st day of May in every year, will be understood to continue their subscriptions.

2nd. The whole amount of the subscriptions shall be devoted, after the necessary deduction for expenses, to the purchase of a selection from the works of artists exhibited in the annual exhibition of the Royal Manchester Institution; with this single exception, that it shall be in the power of the committee of management, when thought advisable by them, to engrave for distribution among the subscribers, such works of art as may appear worthy of the distinction, provided always that a sufficient number of purchases shall have been previously made.

3rd. A general meeting of the members shall be held annually, when a committee of management will be appointed for the ensuing year, each member having a vote in the appointment of such committee.

4th. This committee shall consist of 12 gentlemen who are not artists, six of whom will go out annually.

5th. The committee shall be entrusted with full powers to purchase what may appear to them the most deserving works of art exhibited.

6th. The purchase of these works shall take place during the period that the exhibition is open to the public.

7th. Upon the close of the exhibition, the different works purchased shall become by lots publicly drawn, the property of individual subscribers.

8th. A subscriber of one guinea shall be entitled to one chance; of two guineas, two chances; and so on.

9th. The committee of management shall annually publish a report, wherein they shall state the principles that guided them in the selection of the works of art they may have purchased, and enter into such other details as may appear to them proper.

10th. At the general meeting a secretary and treasurer shall be appointed, who shall be ex-officio members of the committee of management; and whose special duty it will be to keep correct lists of all the subscribers, to collect their subscriptions, and, under the direction of the committee, to carry into effect every arrangement for furthering the object in view.

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June 30, 1840.

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